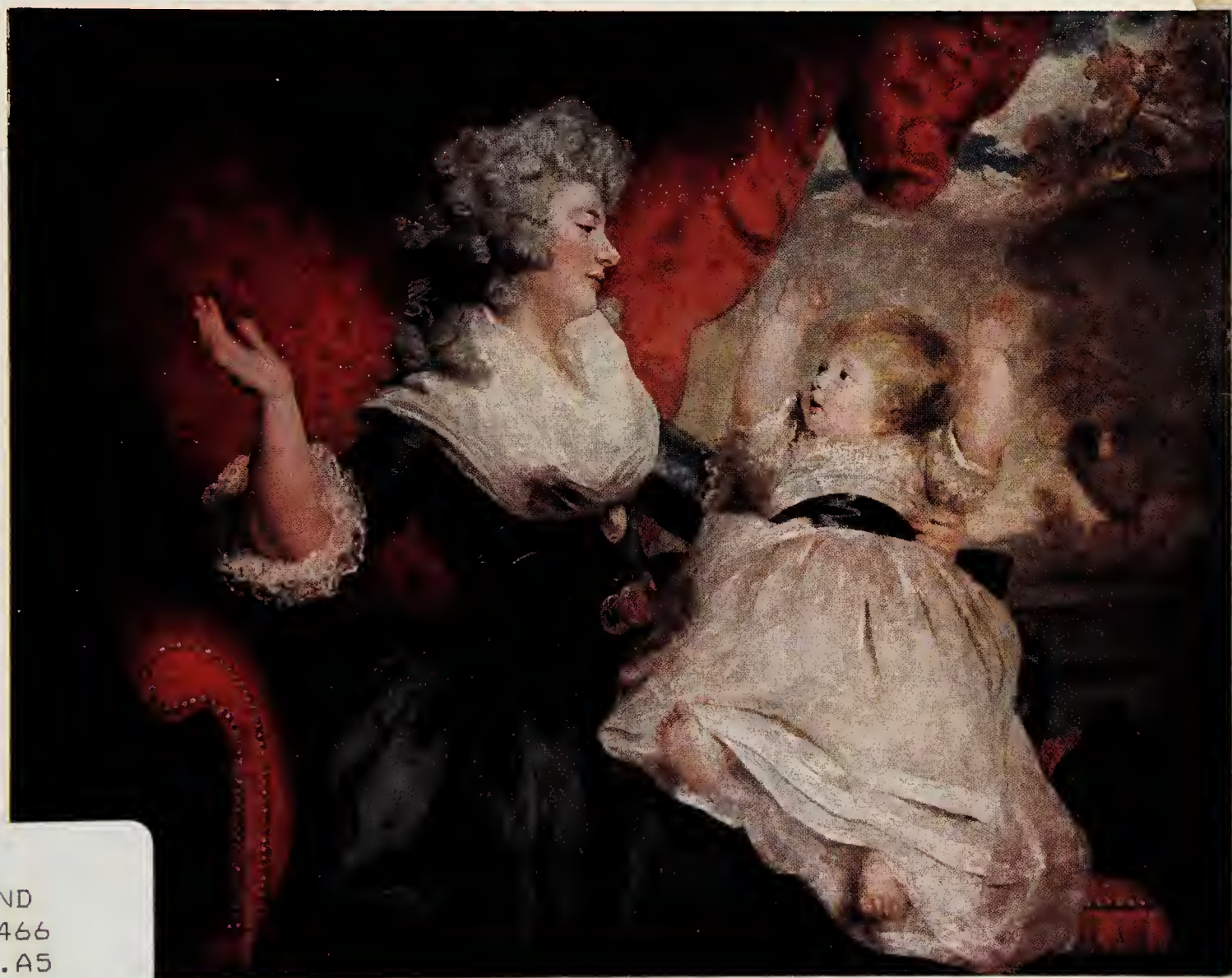


British Painting in the Eighteenth Century



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12. GAINSBOROUGH *Mary Gainsborough* 1777
National Gallery, London

30 × 26½

British Painting in the Eighteenth Century

*An Exhibition under the gracious patronage of
Her Majesty The Queen*

The Montreal Museum of Fine Arts

The National Gallery of Canada

The Art Gallery of Toronto

The Toledo Museum of Art

1957-1958

in collaboration with The British Council

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The British Council, The National Gallery of Canada, The Montreal Museum of Fine Arts, The Art Gallery of Toronto and The Toledo Museum of Art wish to express their gratitude for the generosity with which their requests for loans from private and public collections have been received. They wish also to place on record their appreciation of the help freely given on many occasions by Mr Colin Agnew, Mr Geoffrey Agnew, Mr Oscar Johnson, Mr Hugh Leggatt and Mr Dudley Tooth.

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Foreword

I am very glad to say a word of welcome to the exhibition of British eighteenth-century art which will be seen in Canada and the United States this coming autumn.

We are deeply grateful to Her Majesty The Queen for graciously consenting to lend several important pictures from the Royal Collections. A large number of private owners have also been very generous in their lending. The exhibition will, indeed, be the most important showing of British eighteenth-century painting ever to come to Canada and the United States.

The exhibition is the result of nearly four years of careful and arduous planning and work. It has been made possible by excellent co-operation, despite the distances separating them, between the members of a joint committee representing The British Council in London and the four participating galleries in North America.

I should like, on behalf of the art-loving public, to express sincere thanks to all those whose efforts have brought about this great exhibition, and to wish it the success it so richly deserves.

VINCENT MASSEY

Government House, Ottawa.

JUNE, 1957



39. LAWRENCE *Arthur Atherley*

Los Angeles County Museum

49½ × 39½

The Arts in Great Britain in the Eighteenth Century

BY THE DUKE OF WELLINGTON

During the eighteenth century, for the first and only time in British history, an interest in and knowledge of the arts became fashionable, which at that epoch is equivalent to popular. Charles I made one of the finest collections of pictures ever brought together and patronized Van Dyck and other artists. But his example was not widely followed by his courtiers and when the Commonwealth dispersed the collection no protests were evoked. The far more general appreciation of the arts in the eighteenth century owed little or nothing to Court patronage. George I was indifferent: George II positively hostile. Yet during the reign of these monarchs (1714 to 1760) there were more people actively interested in the visual arts in Britain than there had ever been before. The operative word in this sentence is 'actively', by which is meant that the people who felt the interest were in a position to buy or commission works of art. This active interest continued throughout the reign of George III, and gradually disappeared under the combined attack of the Napoleonic wars, which restricted foreign travel, and the Reform Bill and the democratization which followed.

The first and perhaps the greatest of the amateur critics of the eighteenth century was Richard Boyle, 3rd Earl of Burlington (1695–1753). He was, of course, predominantly interested in architecture and, besides being a patron of architects, he practised the art himself. He financed the publication of sumptuous editions of Inigo Jones and Palladio. Pope, who, like many men of intellect, considered that an interest in the visual arts showed a trivial mind, addressed one of his 'Moral Essays' to Burlington. This essay contained the lines:

Yet shall (my Lord) your just, your noble rules
Fill half the land with imitating fools.

It is these 'imitating fools' who have filled every English country town with those unpretentious but perfectly designed buildings which continue to delight us, while the rhyming couplets of Pope's imitators are for the most part unread, forgotten and unmourned.

Throughout the eighteenth century, Burlington was followed by amateur critics who influenced public taste. Horace Walpole and Sir William Hamilton, who were great collectors, and Uvedale Price, Archibald Alison and Humphry Repton, who laid down the law about landscape gardening, all had their adherents. Though now the rules they promulgated do not seem to us to differ greatly, they themselves considered that they were each and severally spreading a new gospel. Price thought that beauty was only to be found in nature in her most unkempt and shaggy manifestations, while Repton preferred what was smooth, gradual and gentle. It may be objected that these writers were more concerned with gardens than with painting. But the point is that all educated people were passionately interested in the pleasures of the eye. The late Virginia Woolf writing about John Evelyn says:

The visible world was always close to him. The visible world has receded so far from us that to hear all this talk of buildings and gardens, statues and carving, as if the look of things assailed one out of doors as well as in, and were not confined to a few small canvases hung upon the wall, seems strange.

It is true that Evelyn lived before the eighteenth century, but his insatiable love of all the visual arts was also characteristic of the eighteenth-century Englishman. It has now, as Virginia Woolf (one of the most cultivated women of her day) says, almost completely disappeared.

It is against this background of an insatiable interest in the visual arts that we must see British painting in the eighteenth century. Jonathan Richardson writing in 1719 says:

When Vandyke came hither, he brought face-painting to us; ever since which time . . . England has excelled all the world in that great branch of the art; and being well stored with the works of the greatest masters, whether paintings or drawings, as well as the greatest encouragement, this may justly be esteemed as a complete and the best school for face-painting now in the world.

Richardson's claim based on the performances of Kneller, Dahl and himself cannot be sustained, but fifty years later English and Scottish artists achieved recognition all over Europe. Piranesi dedicated one of his works to Robert Adam and the Empress Catherine commissioned Reynolds to paint a vast canvas showing the Infant Hercules strangling the serpents, an allegory of the emergence of Russia as a great European Power, and employed the Scotsman Cameron to design her private

apartments. Richardson does not do more than claim for his countrymen that they are the best portrait painters in the world, and there can be no doubt that British painting in the eighteenth century must stand or fall by its portraits. The British school of landscape painting, founded by Richard Wilson, did not achieve its greatest glories until the nineteenth century. Three pictures out of every four in this exhibition are portraits. It is constantly stated that this predominance of portrait painting is due to the fact that England is a Protestant country and consequently there was no demand for religious pictures. This statement should not be accepted without challenge.

At the end of the eighteenth century, painted altar-pieces in English churches were by no means uncommon. In Victorian times they were removed from pre-Reformation churches. They are now forgotten and have, in fact, mostly disappeared. A complete list of these altar-pieces would be quite outside the scope of this paper, but a few cases may be named at random. The Cathedrals of Winchester and Ripon, St George's Chapel, Windsor; All Souls, Wadham and Magdalen Chapels at Oxford, Trinity Chapel at Cambridge and the Church of St Mary Redcliffe, Bristol, all formerly had painted altar-pieces. The last named, which was by Hogarth, has lately been rescued from oblivion and now forms one of the most important exhibits in the Museum and Art Gallery of Bristol. Some altar-pieces still remain in post-Reformation churches. Horace Walpole gave his friend John Chute an altar-piece for his chapel at the Vyne. St Paul's Cathedral, Chelsea Hospital Chapel, the Church of St Mary Abchurch in London and the Churches of Witley in Worcestershire and Canons in Middlesex, besides the private chapels at Wimpole in Cambridgeshire and Chatsworth in Derbyshire, all possess large religious mural paintings. Though much of this work was executed by foreigners, Isaac Fuller, Thornhill, Hogarth and Reynolds tried their hands at religious painting. It may be objected that Reynolds' infant St John and infant Samuel are merely portraits of children, but the same could be said of Murillo's St John. Religious painting in England since the Reformation is a neglected subject, but it is an exaggeration to say, as is frequently done, that it did not exist. There is also a thin trickle of 'historical' painting throughout the century, the neglect of which is, perhaps, more deserved.

But though a plea may be made for the much neglected English religious painting, the British School stands or falls by its portraits or

its landscapes. A native school of portrait painting, descending from Van Dyck, never ceased to exist, but with the emergence of Reynolds and his contemporaries it becomes for the first time of European importance. As we have seen, these painters were lucky in the period in which they were born. The late Roger Fry, who disliked the painters of the eighteenth century in general and British painters in particular, said that in the eighteenth century 'Art went to Court'. There is some truth in this gibe which would be equally applicable to Titian or Velazquez. What it really means is that, in that age of privilege, wealth and education went hand in hand and that everyone who possessed either, in whatever degree, took an absorbing interest in the visual arts. Every rich Englishman went abroad at the outset of his career and despatched home to England the pictures of all Italy, the marbles of Rome and the productions of the *pietra dura* factories of Florence. The richest nation in Europe was also the most art-loving, and though the dealers of Italy and France may have occasionally swindled their patrons, the accumulation of works of art in England, Scotland and Ireland during the eighteenth century was enormous. It has provided the Museums of the American continent with the greater part of their treasures and even now, in a world which has radically changed, it is not quite exhausted. In the rest of Europe works of art were, generally speaking, only to be found in capital cities. In Britain alone they were distributed all over the country.

It is the English country house which dominates art in England in the eighteenth century. Inspired by Vitruvius and Palladio, in Burlington's editions, the young Englishman built or redecorated his house. Like Horace Walpole he filled it with the spoils of all the world. Under the guidance of Kent, 'Capability' Brown, Price and Repton he laid out the grounds and gardens. Then, just at the right moment, a number of portrait painters emerged to add their productions to those of Van Dyck, Lely and Kneller already hanging on his walls. It is these portraits which added life and the personal touch to the British collections. Reynolds, Gainsborough and Ramsay and, at his best, Romney, with a host of lesser men, caught and immortalized on canvas the distinction, the intelligence, the vitality and the courage of three generations. Suitably framed, hung on walls covered with Spitalfields silk, amid the spoils of Europe and the furniture of Chippendale, these portraits find their appropriate setting. They are not gallery pictures as are the great



28. HOGARTH *The Beggar's Opera*, Act III, Scene 2 1729
Duke of Leeds

Italian canvases. They are the most essential element in the make-up of the country houses of England, Scotland and Ireland which, with their gardens and contents, are the only contribution to the visual arts made by the people of Great Britain which cannot be surpassed in any country in the world.

British Painting of the Eighteenth Century

BY ELLIS WATERHOUSE

European painting in the eighteenth century is generally conceived as radiating from Paris. Rococo portraits and decorative mythologies invaded Germany, the Scandinavian countries and Russia: French influence was powerful in Rome and Spain: and, as the French Revolution approached, France, in the person of Jacques Louis David, took over the leadership of the neo-classic style (which perhaps originated in Rome), and established her primacy in the great movement which killed and succeeded the age of rococo and baroque. The two great centres of resistance to this movement are generally held to be Britain and Venice, and British painting of the eighteenth century has tended to be regarded for the last fifty years in a certain glamorous isolation.

It is true that British painting only achieved a national tradition during the eighteenth century, for the first time since its abandon of the international gothic tradition of the Middle Ages, but the sources of this new tradition are by no means, as is often supposed, only the Antique and the Italian Renaissance. The *Discourses* and the portraits of Reynolds and the Italian and italianate landscapes of Richard Wilson, because they are by far the most intellectual achievements in the field of British painting during the century, have led us into this error. Even of these, Wilson's debt is greatest to the great French painters working in Rome in the seventeenth century, Claude and the two Poussins; and the trend of style in both portrait and landscape – and also in genre – shows British artists constantly influenced by French example or working in parallel with the trend of style in France.

It is in the later 1720's that the first stirrings of a national style in painting appear. The young Hogarth, saturated with a knowledge of contemporary French prints, and perhaps directed towards the new 'Conversation piece' by the example of Philippe Mercier (a German-born painter of French origin, who had had direct experience of engraving some of Watteau's works), painted *The Beggar's Opera* (No. 28) and went on to portrait conversations, and, in the 1730's, to his series of moral fables in paint. For all his constant tirades against everything French (and the 1730's were a period of Gallomania in England), Hogarth's earlier style, although strongly personal, is an English variation on the style of Watteau and his contemporaries: and his moral fables fit in exactly with that climate of thought which was to produce Diderot and the Encyclopedists. At the close of the 1730's the change which comes over fashionable portraiture from mask to likeness was much promoted by the Frenchman J. B. Van Loo: and the popular taste of the 1740's, which is most clearly seen in Hayman's decorations for the Boxes in Vauxhall Gardens (No. 24), is equally an adaptation from French genre. The intermediary here was Hubert Gravelot, who, jointly with Hayman, ran the St Martin's Lane Academy, where London painters got their training before the foundation of the Royal Academy in 1768. Gravelot had been a pupil of Boucher and his very numerous engravings for British illustrated books naturalized the straight French rococo as the normal idiom for British painters and patrons. It was from this frenchified atmosphere of the 1740's that the young Gainsborough, perhaps the greatest potential genius among the British painters of the century, was to emerge. Although his gifts perhaps never achieved their full powers, Gainsborough is the one serious master of the English rococo.

It was in Britain during the eighteenth century that a large middle class first attained a level of wealth and taste which demanded an accompaniment of painting. Hogarth was their man, but his rather prickly personality gave him a limited body of patrons and it is rather to men like Highmore and Devis that we look for the general run of middle-class portraiture. Unfortunately the British middle class modelled its taste on the aristocratic tradition, so that for many years portraiture was the only field of painting in which they proved valuable patrons – and it is probably for that reason that we lack the equivalent of a Chardin. The difficulties of Richard Wilson and

Gainsborough in selling their landscapes must be set down to this reason, for the only landscape painter who was extensively patronized in England during the eighteenth century (up to about 1780), and that only by the travelling aristocracy, was the Frenchman, Vernet.

But, above the level of the middle classes, there was an astonishing flowering of Society, and a greater profusion than at most times in British history of men eminent in the fields of action, thought or politics. It was an age which demanded to have its portrait painted with legitimate pride, and no painter better fitted to bequeath to posterity a truthful but sympathetic series of historical images than Sir Joshua Reynolds has ever lived. It is easy to observe his defects of drawing and technique: easy to smile at his determination to invest his sitters with an air of tradition and importance by posing them, sometimes incongruously, in attitudes made famous by the masters of the past (the standing girl in *The Gleaners* at the Detroit Institute of Arts, for example, is quaintly taken from Bernini's *David!*): but it is easier still to forgive him for all this. It is from the incomparable gallery of Reynolds' portraits that we know the one thing about the great figures of the age that we cannot learn from Horace Walpole's letters, and we know their looks and their carriage with something of the same combination of penetration and intimacy that Walpole gives us. For the blanker members of Society, who had little to contribute to History, we can turn to the accomplished images of Cotes and Romney: for those whose greatest gift was charm, we can turn to Gainsborough. For Gainsborough, although well able to treat depth of character when he met it, rarely was given the opportunity by his sitters.

An attentive study of European portraiture during the eighteenth century reveals that our portrait painters were perhaps not great originators in the matter of form, although, on the plane of feeling, they rank very high. It is in the field of Landscape that British eighteenth-century painting may make its most valid claim to an important role in European art. The great Dutch landscape tradition, which had flourished from about 1625 to 1660, had spent itself: the classical landscapes of the Poussins and Claude, on which English landscape-gardening was studiously modelled, was imposed on nature by man: the pastoral rococo landscape of France had the flimsiness and eccentricity of a fashionable mode. It is not until the very end of the century, with Turner and Constable, that we find a mature landscape art, parallel

with the nature poetry of the age, which ushers in a new field of painting, which was to be the greatest stimulus for the nineteenth century. It is as forerunners of Turner and Constable, and of this great new art that the British eighteenth-century landscape painters, Richard Wilson, Gainsborough, and, at a lower level, Morland, must be considered. Unless we look at them in this way as forerunners, it is probable that we shall be to some extent disappointed by their Landscapes – for that fresh perception of the lovely qualities in English landscape, that feeling for the tone of nature, which we have learned to prize so highly in landscape painting, had not yet been discovered. Yet it was Wilson and Gainsborough who made possible the great advances of the succeeding generation, and took Landscape out of the hands of dreary topographers and invested it with poetry. Wilson achieved in particular two things: he converted the prosaic genre of the ‘country house portrait’ into a work of art: and he showed how the British scene (especially the grand scenery of his native Wales) could be interpreted in the classic tradition and, at the same time, invested with something of the same mood of poetic meditateness that we find in Wordsworth. The portrait of *Croome Court* (No. 75) is an image of the house in artistic terms, but nature has been treated in quite a cavalier spirit in the interests of classical composition; and the view of *Snowdon* (No. 78), for all its poetic truth, is linked by its formal pattern to the Italian scenes that Wilson had begun by painting. The great Dutchmen, such as Aelbert Cuyp, were a strong influence on Wilson and it was the Dutch painters of the seventeenth century also whose influence turned Gainsborough from an ingenious artificer of rococo pastorals into a poet of picturesque landscape. The Dutch (and Rubens) weaned Gainsborough from the stage-scenery style in which he was brought up and helped him to create his ideal landscape, a sort of Arcadia with a British accent. The exact flavour of Gainsborough’s picturesque world is evanescent and difficult to grasp, and he was always experimenting in new directions. At the very end of his life he approaches the simple interpretation of native woodland and meadow which leads on to Constable.

Perhaps the most wholly original contribution by a British artist in this century to European painting was made by George Stubbs. His study of the anatomy of the horse ranks almost with the work of Vesalius, but this did not prevent his interpreting the native British



75. WILSON *Croome Court, Worcestershire*

Croome Estate Trustees

52 x 66

love of sport and horses at all levels of society with remarkable humanity. The picture of *Gimcrack* (No. 67) is equally original as a painting, as a racing picture, and as an account of the proper relationship of men and horses. Stubbs slightly preferred horses, and then people who liked horses, and the *Melbourne and Milbanke families* (No. 68) his masterpiece in one kind of picture, is perhaps the truest painting of country gentlemen and their life in the century.

Scottish painting during the eighteenth century hardly stepped beyond portraiture, but, in the persons of Ramsay and Raeburn, it made a very decided contribution. Ramsay is the most graceful, Raeburn the most forceful interpreter of character of their times. Somewhat unexpectedly it was the American painters working in England, West and Copley, who originated the picture of contemporary history (see Nos. 70 and 2), which was to have such a tremendous development in France. The men of the new world were less afflicted with the ancient prejudice against the heroic presentation of contemporary scenes, and they found that the public followed them. On a level below that of contemporary history, the interpretation in painting of the earlier phases of the industrial revolution, Joseph Wright of Derby was a painter of strong originality. He lived in the Midlands, among men much influenced by the ideas of Rousseau and the Encyclopedists, and his few pictures of ordinary life, such as *The Blacksmith's Shop* (No. 82), make a novel contribution to European painting.

Only a few of the more resounding names in British eighteenth-century painting are familiar in Canadian and American collections, but a truer picture is made up by many artists whose works are still hardly to be seen outside British collections. Perhaps there may be something of a revelation for many from the paintings assembled here. Along with certain well-known favourites are many others which have rarely been seen in public. From the whole collection we can get a good picture of a vanished society, in which we can take a legitimate pride, and we can be proud of the painters too.

The Catalogue

For the sake of brevity, references to standard works are not given in every case; attention is drawn to the Bibliography (pp. 70-72) which includes all important recent books on the painting of the period. Measurements are in inches, height first.

Charles Brooking (c. 1723-1759)

Marine painter. Little is known of his career, but he appears to have had active experience of the sea, and was employed at Deptford Dockyard. His work is in the tradition of the two Willem van der Veldes, and had he lived, his delicate sense of tone and atmosphere might have placed him in the front rank of his profession.

- I AN ENGAGEMENT OF THE 'ROYAL FAMILY' PRIVATEERS *Illustrated p. 92*
Sir Bruce Ingram, O.B.E., M.C., Chesham.

Canvas, 23 × 32½.

A large, heavily armed French vessel in the centre foreground is repulsing an attack by three smaller English ships, with another French vessel in the background. The painting may represent an action carried out by the 'Royal Family' privateers – so called because each took its name from a member of the Hanoverians, such as 'King George', 'Princess Amelia', 'Prince Frederick', etc. They fought actions between 1745-47, but it has so far been impossible accurately to identify the ships and battle represented. In style the painting seems nearer 1750 and was probably specially commissioned. Another version, with minor variations, is now owned by Lady Donner.

John Singleton Copley (1738-1815)

Portrait and subject painter. Born at Boston, Massachusetts, of Irish parents, he received drawing lessons from his stepfather Peter Pelham, an engraver. His early portraits and groups possess an engaging freshness and simplicity which earned him high local repute as well as some notice in London, where he exhibited regularly from 1760 to 1767. He came to Europe in 1774, visiting Italy, Germany, the Low Countries and France, in order to polish his style, and settled in London at the end of 1775. His first great success came at the Royal Academy of 1778, and the next year he became a full Academician. His originality lay in the choice of popular subjects from contemporary history, the representations of which he invested with unconventional drama and romance only equalled by the early nineteenth-century French artists Géricault and Baron Gros. Copley's battle pieces are notable

for their ingenious composition and sense of vivid reportage. Although taking immense pains with the preparatory stages of his compositions, he swiftly accomplished the final canvas.

- 2 BROOK WATSON AND THE SHARK *Illustrated p. 136*
The Metropolitan Museum of Art, New York.

Canvas, 20½ × 24.

This is the first oil sketch for the large painting bequeathed in 1807 by Brook Watson to Christ's Hospital, London, which was painted in 1778 and exhibited that year at the Royal Academy. It was described in the Royal Academy catalogue (No. 65) as 'A boy attacked by a shark, and rescued by some seamen in a boat; founded on a fact which happened in the harbour of the Havannah'. Sir Brook Watson (1735–1807) went to sea at an early age and the above incident, in which he lost a leg, occurred when he was only fourteen; he became a Member of Parliament for the City of London 1784–93, Lord Mayor 1796–97, and was appointed Commissary-General to the Forces in 1798. This oil sketch comes from the collection of Mrs Gardiner Greene, the artist's eldest child, whence it has descended through the Amory and Dexter families. Two replicas of the large painting, made in 1779, are in the Museum of Fine Arts, Boston, and in a private collection, whilst drawings for the painting are in the Detroit Institute of Arts.

- 3 THOMAS LANE AND HIS SISTER HARRIET *Illustrated p. 137*
The Museum of Fine Arts, Boston.

Canvas, 47 × 59.

Painted *c.* 1780–85, on the evidence of style. The attribution and title are traditional, but there is no firm evidence for supposing the sitters to be members of the Lane family. It has been suggested that the girl is Harriet, third daughter of Thomas Lane of Seldsden, Surrey; but this seems unlikely since this Harriet did not marry until 1819.

Francis Cotes (c. 1725–1770)

Portrait painter. Born in London. He studied pastel technique under George Knapp, and continued in this medium until the late 1750's. His first oil paintings date from about 1753 and ten years later, settling in Cavendish Square, he worked almost entirely in oils. By this date he had established a successful and fashionable practice and charged prices a little below those of Reynolds. He became a foundation member of the Academy. His work is characterized by a brittle elegance and gay palette; his sitters are posed with studied casualness. He employed Peter Toms as his drapery painter.

- 4 BENJAMIN VAUGHAN *Illustrated p. 113*
The Museum of Fine Arts, Boston.
 Canvas, 50 × 40. Signed *F Cotes R.A.* (*F C* in monogram) *pxt: 1768.*
 Benjamin Vaughan was a Scrivener in London. He was born at Ballyhoe, Co. Tipperary, 1713 and may be identified with the 'eminent ship broker' who died at Enfield, aged seventy-two, on 20 April 1786 (*Gentleman's Magazine*, April 1786, p. 353). He was buried at Great Parndon, Sussex. He married Miss Hannah Halfhide in 1736 and a companion portrait of his wife also belongs to the Boston Museum; both works descended in the sitter's family until purchased c. 1900–05 by Benjamin Vaughan of Cambridge, Massachusetts, an American relation. The portraits were presented to the Museum by the niece and nephew of Benjamin Vaughan in 1948.
- 5 THE YOUNG CRICKETER *Illustrated p. 112*
The Lord Brocket, Brocket Hall, Hertfordshire.
 Canvas, 66½ × 43½. Inscribed on bat: *Lewis Cage Æ!:* 5½ and signed *F Cotes RA* (*F C* in monogram) *px 1768.*
 A portrait of Lewis Cage, of Milgate Park, Maidstone, Kent.

Arthur Devis (1711–1787)

Portrait painter. Born at Preston, he is said to have studied under Peter Tillemans, the panoramic landscape painter, and Devis himself often set his groups against a landscape background. By 1742 he was established in London as a painter of conversation pieces and small portraits, only to be overshadowed by Zoffany some twenty years later. He then turned to experimenting with painting on glass and picture restoring. His work has a monotonous charm which admirably reflects the secure, if unadventurous lives of his middle-class patrons. He became President of the Free Society of Artists in 1768.

- 6 THE LYTTTELTON FAMILY *Illustrated p. 87*
Mrs Robert Tritton, Godmersham Park, Kent.
 Canvas, 49 × 39¼. Signed *Art. Devis fe./1748.*
 George Lyttelton, 1st Baron Lyttelton of Frankley (1709–73), stands on the left; he was a conscientious historian and entered politics as Member of Parliament for Okehampton, Devonshire, 1735, becoming Chancellor of the Exchequer 1755–56. The picture was painted in the short period of his widowerhood, between his first and second marriages, which may explain his gesture. His sister-in-law, Lady Rachel Lyttelton, is seated in the centre, with her husband General Sir Richard Lyttelton, K.B., on the right.

Thomas Gainsborough (1727–1788)

Portrait and landscape painter. Born at Sudbury, Suffolk, the son of a cloth merchant. Gainsborough was early attracted to landscape painting, and it held his affection throughout his life. He went to London in 1740, lodging with a silversmith who introduced him to the French engraver and book illustrator Hubert Gravelot, whose assistant he became. Here he acquired that delicate, fluent style of draughtsmanship which more than compensated his lack of academic training. His painting technique was formed partly by the examples of Hogarth and Hayman. He returned to Sudbury in 1746 where his East Anglian landscapes owe much to Ruysdael and Wynants, examples of whose work he copied and restored in local collections. He removed to Ipswich 1752, remaining there until his departure for Bath seven years later. During this period his landscapes and portraits of the local gentry at their ease on their estates achieved a vivid freshness and originality only to be equalled by Constable. After moving to the fashionable spa, however, Gainsborough attuned his style to the more sophisticated elegance of his new patrons. A keen amateur musician and lover of the theatre, he there met Garrick and Abel. His reputation was such by 1768 that he became a foundation member of the new Royal Academy, and upon settling in London in 1774, was elected to their Council. Unlike his great rival Reynolds he rarely used drapery painters, although the burden of portrait commissions left him scant opportunity for painting his favourite idyllic pastorals, or 'fancy pictures'.

- 7 A YOUNG LADY SEATED IN A PARK *Illustrated p. 99*
Sir Francis Cook, Bart, and the Trustees of the Cook Collection, Richmond.
Canvas, $28\frac{1}{2} \times 25\frac{1}{2}$.

Probably painted at Ipswich before 1760; E. K. Waterhouse, *Walpole Society*, XXXIII, p. 117, dates it to the earlier 1750's. It is a companion piece to the Dulwich Gallery *Husband and Wife Seated in a Landscape*, and by 1858 belonged to John Doherty of Birmingham; it was afterwards (1880) acquired by Sir Frederick Cook, Bart, of Richmond, Surrey, great-grandfather of the present owner.

- 8 MR JOHN PLAMPIN *Illustrated p. 98*
The National Gallery, London. (No. 5984).
Canvas, $19\frac{3}{4} \times 23\frac{1}{4}$.

This portrait of John Plampin (c. 1726–1805) of Shimpling and Chadacre dates from the earlier 1750's, and is one of several noted by G. W. Fulcher

in his biography of the artist of 1856. His son Robert (1762–1834) served as a lieutenant under Rodney during the American War of Independence, and later became a Vice-Admiral.

9 MISS GAINSBOROUGH GLEANING *Illustrated p. 100*

Mrs Louis Fleischmann, Moreton-in-Marsh.

Canvas, 29 × 25.

Painted about 1760, this portrait may be the fragment of a double portrait of the painter's two daughters as gleaners mentioned by W. H. Pyne in the *Somerset House Gazette*, 1824, as having just been rediscovered. He describes the work as of the painter's two daughters 'in the garb of peasant girls on the confines of a cornfield dividing their gleanings' (see Mary Woodall, *Gainsborough*, 1949, p. 40). The painting re-appeared in an anonymous sale in 1909 and was afterwards in Sir Hugh Lane's possession.

10 AUGUSTUS JOHN, 3RD EARL OF BRISTOL *Illustrated p. 101*

The National Trust (Ickworth, Suffolk).

Canvas, 91½ × 60.

Painted c. 1768 and exhibited that year at the Society of Artists (No. 60). A half-length portrait of the same sitter, in the same pose but without the telescope, now belongs to Dennis Cohen, London, and is not recorded in the check-list by E. K. Waterhouse, *Walpole Society*, XXXIII. Captain Augustus John Hervey (1724–79) succeeded to the title as 3rd Earl of Bristol in 1775; he became an admiral and entered politics. His brother, the celebrated 4th Earl of Bristol and Bishop of Derry, built Ickworth.

To be exhibited at Ottawa and Toronto only.

11 CAPTAIN THOMAS MATHEW

The Museum of Fine Arts, Boston.

Illustrated p. 103

Canvas, 29¾ × 24½.

Captain Thomas Mathew (1741–1820) married Diana Jones, in whose family the portrait remained until 1923. The picture, which is unfinished, was seen in Gainsborough's studio at Bath on 3rd December 1772 by John Baker (*Diary of John Baker*, ed. Philip C. Yorke, 1931, p. 252) and presumably dates from that time.

12 MARY GAINSBOROUGH

Illustrated in colour p. 2

The National Gallery, London (No. 5638).

Canvas, 30 × 26½. Signed *My: G:-T.G: fecit 1777.*

The painter's elder daughter, born in 1748, she married the oboe player Johann Christian Fischer in 1780. The marriage, which had not met with her

father's approval, was unhappy, with disastrous results for Mary Gainsborough, whose mind became unbalanced. Her last years were spent with her sister in retirement at Acton. The portrait appears to be unfinished and is a companion to the portrait of Margaret Gainsborough, also of 1777, which belongs to the estate of the late Adolph Hirsch.

- 13 MRS GAINSBOROUGH *Illustrated p. 102*
The Home House Society, London (Courtauld Institute of Art).
Canvas, $29\frac{1}{4} \times 24\frac{1}{4}$.

This probably dates from 1775–80. It passed to Richard Lane, Gainsborough's great-nephew, and was sold to William Sharpe in 1841. Eighty years later it was acquired by Samuel Courtauld from the Sharpe family. Margaret Burr was the illegitimate daughter of Henry, Duke of Beaufort, from whom she received an annuity. She was married to Thomas Gainsborough in 1746 at Dr Keith's Mayfair Chapel, which was used for the celebration of clandestine marriages.

- 14 A VIEW NEAR THE COAST *Illustrated p. 105*
Ipswich Museum Committee (Christchurch Mansiou).
Canvas, $32 \times 42\frac{1}{2}$.

The view is similar to that shown in *Landguard Fort*, painted by Thomas Gainsborough for Philip Thicknesse about 1753, which is now known only from an engraving.

- 15 THE MILKMAID *Illustrated p. 104*
Mrs M. V. L'Estrange Maloue, Scampston Hall, Yorkshire.
Canvas, 57×47 .

The frame bears the date 1766 and the painting is probably that exhibited at the Society of Artists 1766 (55), which was described by Horace Walpole as *A Milkmaid and Clown*. In an account book of Sir William St Quintin dated 1766, is the entry 'Gainsborough. 1 picture. £43.11.6.' The painting passed by descent to W. H. St Quintin, the father of the present owner.

- 16 RIVER SCENE *Illustrated p. 107*
The Commissioners of Fairmount Park, William L. Elkins Collection, by courtesy of the Philadelphia Museum of Art, Peunsylvania.
Canvas, $46\frac{1}{4} \times 66\frac{1}{4}$.

Probably painted *c.* 1766–67. It was exhibited at the British Institution, 1854 (146), lent by J. Newton Lane of King's Bromley. The painting was first described as *View near King's Bromley, on Trent, Staffordshire*, in the Delafield

Sale 1870 and again in the Richard Hemming Sale 1894, where it was purchased by Messrs Agnew for William L. Elkins, the Philadelphia industrialist and multi-millionaire.

To be exhibited at Ottawa only.

- 17 THE GRAND LANDSCAPE *Illustrated in colour p. 39*
The Viscount Camrose, Hackwood Park, Hampshire.
Canvas, 47 × 58.
First exhibited at the Royal Academy 1771 (79 or 80), this was painted from the scenery at Shockerwick, near Bath, where Gainsborough was the frequent guest of the wealthy carrier, Walter Wiltshire. The same man owned several paintings by Gainsborough including *The Grand Landscape* and the even better-known *Harvest Wagon*; the latter being given in exchange for an old grey horse long coveted by the artist.
- 18 LANDSCAPE WITH CATTLE *Illustrated p. 106*
The Marquis of Lansdowne, Bowood, Wiltshire.
Canvas, 38 × 49.
Probably painted c. 1775.
- 19 MOUNTAIN LANDSCAPE WITH SHEEP *Illustrated p. 110*
The Duke of Sutherland, K.T., P.C., Sutton Place, Surrey.
Canvas, 45 $\frac{3}{4}$ × 56 $\frac{1}{2}$.
Possibly the painting exhibited at the Royal Academy 1783 (34). It was bought for 120 guineas by Lord Gower, afterwards 1st Duke of Sutherland, at the Schomberg House sale in 1789 (72). A preliminary sketch for this, 27 $\frac{1}{4}$ × 36 $\frac{1}{2}$, belongs to Mrs Oscar Ashcroft.
- 20 THE COTTAGE DOOR *Illustrated p. 109*
Mrs H. Scudamore, London.
Canvas, 38 $\frac{3}{4}$ × 48 $\frac{3}{4}$.
This was exhibited at Schomberg House some time in May–June 1786, when it was purchased from the artist by Wilbraham Tollemache, afterwards 6th Earl of Dysart, and remained in the Tollemache family until 1953. The motif of the girl with the pigs in the foreground is taken from a painting of this subject which was bought by Sir Joshua Reynolds in 1782, and the figure of the housemaid sweeping the steps is based on the unfinished full-length sketch in the National Gallery, London (No. 2928). Numerous pencil and wash drawings of *The Cottage Door* also exist.



68. STUBBS *The Melbourne and Milbanke families*

J. J. W. Salmond, Esq.

40 × 60

Mrs H. Scudamore, London.

Canvas, 39 × 49.

Presumably a pendant to No. 20, although possibly earlier. It was purchased by Wilbraham Tollemache from the artist and was most probably No. 35 at the British Institution exhibition, 1814. The central element recalls *The Market Cart*, painted in December 1786–January 1787, now in the National Gallery, London (No. 80).

Gavin Hamilton (1723–1798)

History and portrait painter. Born Murdieston House, Lanarkshire. Possessed of independent means, he went to Italy in the 1740's to study under Agostino Masucci. Returning to London about 1752 he executed a few portraits, but by the early 1760's had settled permanently in Rome, where he became a leader of the classical school centred around Mengs and Winckelmann. His large-scale heroic works based on the conventions established by Le Brun and the Carracci a century earlier, take their subjects from classical mythology and history. The first of his engraved illustrations to the *Iliad* appeared in 1764 and earned him wide European repute, although he was almost unknown in England except to those connoisseurs with whom he dealt in Old Masters and Antique sculpture.

22 DR JOHN MOORE, THE 8TH DUKE OF HAMILTON AND ENSIGN MOORE

The Duke of Hamilton, K.T., Lennoxlove, E. Lothian. Illustrated p. 135

Canvas, 71¼ × 56½.

This is the only known portrait group by the artist. It was painted in Rome, and Hamilton follows an established tradition in placing his sitters against a Roman background as a memorial of their Grand Tour. It was begun between November 1775 and May 1776, but not finished until August 1777. Douglas, the 8th Duke of Hamilton (1756–1799), stands in the centre with his physician and tutor, Dr John Moore (1730–1802), on the left and, on the right, Dr Moore's son John (1761–1809), then newly appointed Ensign of the 51st Regiment, who later became Sir John Moore, the hero of the Battle of Corunna. The sitters are at a point overlooking the Forum (or Campo Vaccino), with the Temple of Concord on their right and at the far end of the Forum, to the left, the Arch of Titus, S. Maria Nuova and on the extreme left, the Colosseum. The Alban Hills are in the background. For further discussion of the portrait see Brinsley Ford, 'A portrait Group by Gavin Hamilton', *The Burlington Magazine*, XCVII, December 1955.

Gawen Hamilton (1698–1737)

Portrait painter. Born in Scotland and came to London in the early 1730's. Stated to have been a pupil of the still life painter Wilson, he turned to painting small conversation portraits in the freer, more painterly style of Kneller and was regarded by some contemporaries as a strong rival to Hogarth until his untimely death of a fever.

23 THE EARL OF STRAFFORD AND HIS FAMILY

Illustrated p. 81

Newhouse Galleries, Inc., New York.

Canvas, 37½ × 33. Signed *G. Hamilton 1732.*

Thomas Wentworth, 1st Earl of Strafford (of the second creation), 1672–1739. In his youth he fought in Flanders under Marlborough, and was for some time Ambassador at Berlin. He was in secret communication with the Old Pretender by whom he was created Duke of Strafford in 1754. He is here seen with his wife Anne, daughter and heiress of Sir Henry Johnson of Bradenham, his son William (born 1722), and his three daughters Anne, Lucy and Henrietta. Although the setting in which the Earl and his family are depicted is a typical Palladian interior, it does not correspond with the hall in the Palladian mansion, Wentworth Castle, which the Earl built for himself near Barnsley, Yorkshire. George Vertue wrote in 1732 that Gawen Hamilton painted 'A family piece of the present Earl of Strafford himself, his Lady, his Son and daughters in the Conversation way' for which he received ten guineas. This painting belonged until recently to Mrs Daniel Carstairs, Philadelphia, and another, unsigned, version was shown at the exhibition, *English Taste in the Eighteenth Century*, Royal Academy, 1955–56 (45), lent by the Lady Elizabeth Byng.

Francis Hayman (1708–1776)

Portrait and subject painter, and engraver. Born at Exeter. One of the most versatile painters of his day, he began as a scene painter at Drury Lane Theatre, and by 1741 appears as a history painter of ceilings. His collaboration with Gravelot in 1744 over Shakespeare illustrations marks the beginning of a long series of illustrations to Congreve, Pope, and Milton, among others, and between 1743 and 1760 he painted decorations for the pavilions and boxes of Vauxhall Gardens. The subjects ranged from scenes of rustic life, the Seven Years' War, and contemporary portraits. The commission represents a new aspect in British patronage. Hayman's style is closely related to that of Hogarth and Gravelot, but he created the English version of continental genre painting briefly echoed in Gainsborough and fully developed by Wilkie fifty years later. He presented his first major religious painting

The Finding of Moses to the Foundling Hospital in 1746. After 1755 he did little painting, although he became a foundation Royal Academician, and was the Royal Academy Librarian from 1771 to 1776.

- 24 THE DANCE OF THE MILKMAIDS ON MAY DAY *Illustrated p. 83*
The Victoria and Albert Museum, London (P12/1947).

Canvas, $53\frac{1}{4} \times 93$.

J. T. Smith, in *A Book for a Rainy Day*, 1845, notes that silver plate and mugs were often hired out to the milkmaids at an hourly rate for their May Day celebrations. By the mid-nineteenth century the May Day dance was already a dying custom. The painting is a decoration for a Supper Box (or small pavilion) at Vauxhall Gardens; it was sited in the second of five boxes on the south side of the main quadrangle. It was first engraved by C. Grignion, 23rd May 1743, as *May Day* and published by Thomas Bowles as one of a series of twelve. The painting appeared in the Lowther Castle Sale, 1947 (Lot 1900) and was acquired in 1948. (See Lawrence Gowing, 'Hogarth, Hayman and the Vauxhall Decorations', *The Burlington Magazine*, XCV, 1953, pp. 4 ff., and 142.)

Joseph Highmore (1692–1780)

Portrait and subject painter. Born in London, a nephew of the court painter Thomas Highmore. Trained originally for the Law, 1707–14, he afterwards attended full-time at Kneller's Academy, and his first known portrait is of 1721. Travelled through Germany, the Low Countries and France 1732–34. His twelve illustrations to *Pamela* are similar in handling to Hogarth, but unlike him, Highmore is not a didactic painter, and his work has a tender delicacy which is closer to French art. His portraits and groups are genial, direct characterizations of the sitters. He presented his painting *Hagar and Ishmael* to the Foundling Hospital. In 1754 appeared the first of his writings on perspective, to be followed by others on morals and religion. He retired to Canterbury in 1762, where he died.

- 25 PAMELA IN THE BEDROOM WITH MRS JEWKES AND MR B. *Illustrated p. 85*
The Tate Gallery, London (No. 3574).

Canvas, $25\frac{1}{2} \times 31\frac{1}{2}$.

This and No. 26 are Nos. VII and IX of twelve illustrations to Samuel Richardson's *Pamela, or Virtue Rewarded*. Others are at the Fitzwilliam Museum, Cambridge, and the National Gallery of Victoria, Melbourne; the author was a friend of the artist. Ten of the paintings appear to have been ready by 22nd February 1744, the date Highmore advertised proposals for prints illustrating the novel which itself was published in 1744. The

engravings were ready in 1745. In Letter XXXII Pamela Andrews, a lady's companion, tells how she has been abducted and, through the wiles of Mrs. Jewkes, almost falls prey to her seducer who is in the room disguised as the servant Nan.

26 PAMELA IS MARRIED *Illustrated p. 84*

The Tate Gallery, London (No. 3575).

$25\frac{1}{2} \times 31\frac{1}{2}$.

See No. 25. As described in Letter XXXII, Pamela and Mr B. are married quietly by the Rev. Arthur Williams, with Mr Peters present to give Pamela away: Mrs Jewkes stands behind them, and peeping at the door is Nan. 'Thus, my dearest parents, is your happy, thrice happy Pamela, at last married; . . .'

27 THE HARLOWE FAMILY *Illustrated p. 86*

The Lord Glenconner, London.

Canvas, $24\frac{1}{2} \times 29\frac{1}{2}$.

This illustrates Letter 7 from volume 1 of Samuel Richardson's *Clarissa Harlowe*, in which Clarissa recounts how she has to face her parents, uncles, and sisters upon her return from Miss Howe's, whilst her brother accuses her of there regularly meeting Mr Lovelace, the enemy of the Harlowe family. The painting cannot be earlier than January 1745, by which time Richardson had drafted the earlier chapters. The first two volumes of the novel were published in December 1747. In 1780 the painting belonged to Thomas Watkinson Payler of Ileden, Kent, but when exhibited in 1862 it was attributed to Hogarth and entitled *Conversation*, and by 1898 it had become *The Green Room, Drury Lane*. The correct attribution to Highmore was established by C. H. Collins Baker at the Hogarth exhibition, Tate Gallery, 1924, and in 1943 T. C. Duncan Eaves conclusively proved its true subject (see, *The Huntingdon Library Quarterly*, VII, No. 1, November 1943).

William Hogarth (1697–1764)

Portrait and subject painter. Born in London, and in about 1720 began his artistic career under Ellis Gamble as an engraver upon silver. In the same year he was admitted to Cheron and Vanderbank's St Martin's Lane Academy. Upon the death of his father-in-law Sir James Thornhill in 1734, Hogarth took over his (similarly-named) Academy, which flourished until 1768. The rich, creamy pigment which appears early in his paintings suggests French influence, and Hogarth's sharp eye for detail was fostered by his occupation as printmaker. His series of savage, sometimes witty, satirical 'Progresses' which began in 1731 mark the fusion of the small-scale conversation piece with contemporary stage conventions, of which *The Beggar's*



17. GAINSBOROUGH *The grand landscape*

Viscount Camrose

47 × 58

Opera, 1728–29, is the first example. They are, however, often so overloaded with symbolism as to damp the spirit of fierce moral indignation which prompted their creation. Hogarth appears to have been an expert self-publicist, although his copyright act of 1735 greatly benefited the status of his fellow artists. His visits to France confirmed in him his distaste for foreigners, although his work had an important influence on the later *peintre-moralistes* such as Greuze, David and even Goya. Many of his finest portraits are of middle-class patrons such as Captain Coram, the merchant sailor turned philanthropist. In 1753 he published his treatise *The Analysis of Beauty*, and four years later he became Sergeant Painter to George II.

- 28 'THE BEGGAR'S OPERA', ACT III, SCENE 2 *Illustrated in colour p. 17*
The Duke of Leeds, Jersey.

Canvas, $24\frac{3}{8} \times 30\frac{1}{2}$. Signed *W^m: Hogarth: Fecit 17[?2]9*.

There are at least six versions of this subject, the first of which appeared in 1728, the year in which John Rich produced John Gay's opera at his theatre in Lincoln's Inn Fields. Both the play and the painting owed a measure of their success to the thinly veiled socio-political satire against the scandalous conditions prevailing in debtors' prisons which were then under review by a committee appointed by the newly returned Walpole Administration. The spectators are said to include: on the left, Lady Jane Cook, Anthony Henley, Sir Thomas Robinson, Lord Gage, Sir Conyers d'Arcy; on the right, John Gay, John Rich, Christopher Cock, Sir Robert Fagg, Major Paunceford, the Duke of Bolton. The actors are: Mrs Egleton as Lucy; Mr Hall as Lockit; Mr Walker as Macheath; Miss Lavinia Fenton (later Duchess of Bolton) as Polly; Mr Hippisley as Peachum. This version belonged to John Rich until 1762, after which it passed to the 4th Duke of Leeds. A pen and wash drawing burlesquing *The Beggar's Opera* is in the Royal Library, Windsor, in which animal heads have been substituted for the characters' heads – an idea perhaps suggested by Coypel.

- 29 THE ASSEMBLY AT WANSTEAD HOUSE *Illustrated p. 76*
The Commissioners of Fairmount Park, John Howard McFadden Collection,
by courtesy of the Philadelphia Museum of Art, Pennsylvania.

Canvas, $25\frac{1}{2} \times 30$.

The assembly includes Sir Richard Child, Viscount Castlemain (Earl Tylney), and his wife Dorothy Glynne, with their children and guests. This painting, not to be confused with No. 35, was commissioned 28th August 1729, but was still unfinished on 1st January 1731.

To be exhibited at Ottawa only.

30 THE DUKE OF CUMBERLAND AS A CHILD

*Illustrated p. 80**The Lord Glenconner, London.*Canvas, 17 $\frac{3}{4}$ × 13 $\frac{1}{2}$.

Probably painted about 1731, George Vertue refers to the sitting in his diary for 1734. William Augustus, Duke of Cumberland (1721–65), the youngest son of George II, is famous as the general who defeated Prince Charles Edward at the Battle of Culloden in 1745. He is less well known as the founder of the Ascot race meeting. He is here seen wearing the ribbon of the Order of the Garter which had recently been conferred. The same figure appears in Lord Ilchester's *The Conquest of Mexico*, c. 1731–32. A note on the back of the portrait states that it belonged to a Miss(?) Fitzwilliam and was sold at Christie's in 1855 to W. J. Brodcrip.

31 TAVERN SCENE: AN EVENING AT 'THE ROSE'

*Illustrated p. 78**William Rockhill Nelson Gallery of Art, Kansas City.*

Canvas, 25 × 30.

Of about the same size as the finished painting in Sir John Soane's Museum, London, this is a study for the third of eight paintings entitled *A Rake's Progress*, a series pointing the moral of a young man who dissipates the fortune of his miserly father. They date from c. 1731–35, and were bought by William Beckford at the Hogarth Sale 1744–45. This is presumably the study which R. B. Beckett notes as once belonging to Ford, 1888–1929. There are several differences from the finished picture: a broken mirror replaces the map of the world; three sides of the room are drawn in, although there is a pentimento visible along the top of the painting which would substitute two sides only; the woman with the candle in the background of the Soane Museum version is here omitted.

32 THE STRODE FAMILY

*Illustrated p. 79**The Tate Gallery, London (No. 1153).*Canvas, 34 $\frac{1}{4}$ × 36.

The sitters are, from left to right around the tea table, Dr Arthur Smyth (1707–71), later Archbishop of Dublin; William Strode (died 1755), of Ponsbourne Hall, Hertfordshire, and Member of Parliament for Reading, 1740; his butler, Jonathan Powell; his wife, Lady Anne Strode (1711–52), daughter of the 5th Earl of Salisbury; and his brother Colonel Samuel Strode. Strode's first son William, who was born in 1738, is not included, and it seems probable that the painting dates from just before his birth.

- 33 LAVINIA FENTON, DUCHESS OF BOLTON *Illustrated p. 75*
The Tate Gallery, London (No. 1161).
 Canvas, 29 × 23.
 Sometimes called *Miss Lavinia Fenton as 'Polly Peachum'* but the portrait, much overpainted, does not agree with engravings of the actress (1708–60), and cannot represent her as she appeared in *The Beggar's Opera* of 1728. In July 1728 she eloped with the young Duke of Bolton. R. B. Beckett (*Hogarth*, 1949, p. 48) dates the painting *c.* 1740.
- 34 THE PAINTER AND HIS PUG *Illustrated p. 73*
The Tate Gallery, London (No. 112).
 Canvas, 35½ × 27½. Signed on palette *The LINE of BEAUTY [And GRACE originally deleted but now visible] W.H. 1745.*
 The unusual form of the portrait, in which an unframed canvas is supported on three books representing the works of Shakespeare, Swift, and Milton, is explained by the fact that it was originally intended to form the frontispiece to the volume of Hogarth's engraved works. The painter states in his preface to *The Analysis of Beauty* of 1753 that this picture was engraved in 1745, although the earliest known print dates from 1749. Upon publication, much speculation immediately became rife as to the significance of the serpentine *Line of Grace*, which was only finally settled in Chapter VII of the *Analysis*. The dog is stated to have been called Trump. During his quarrel with Wilkes and Churchill in 1763, Hogarth issued a fresh impression on which a caricature of Bruiser Churchill as a Russian Bear has been substituted for his self portrait. The painting belonged to Mrs Hogarth until her death in 1789.
- 35 STUDY FOR A MASKED BALL, 'THE WANSTEAD ASSEMBLY' *Illustrated p. 77*
South London Art Gallery, London.
 Canvas, 27 × 35½.
 Known by a variety of titles, this work should not be confused with No. 29. It forms what may be the last of an unfinished series of six paintings entitled *The Happy Marriage*, none of which were ever engraved, and some of its figures were used for one of the illustrations in *The Analysis of Beauty*. Since it appears to have been a counterpart to the series *Marriage-à-la-Mode* completed in 1745, the picture may be dated *c.* 1745–46 and certainly not later than 1753.

John Hoppner (*c.* 1758–1810)

Portrait painter. Born in London, the son of a German surgeon attached to the household of George II. Became a student of the Royal Academy

Schools in 1775, obtaining the gold medal in 1782 for his painting from *Macbeth*. A few landscapes were attempted, but he soon decided upon portraiture for his livelihood and derived his style first from Reynolds' of the period, and later from Lawrence. In 1793 he became an Associate of the Royal Academy and was appointed Portrait Painter to the Prince of Wales. Two years later he was elected Academician, and after the Peace of Amiens journeyed to Paris in 1802.

- 36 PRINCESS MARY *Illustrated p. 141*
Her Majesty The Queen (Windsor Castle).

Canvas, 36 × 25.

Commissioned by George III, and exhibited at the Royal Academy, 1785 (222). Princess Mary (1776–1857) was the fourth daughter of the King and married William Frederick, 2nd Duke of Gloucester (1776–1834). She was particularly esteemed for her graciousness and philanthropic activities.

- 37 THE MORTON CHILDREN *Illustrated p. 140*
The Lord Rothschild, G.M., Cambridge.

Canvas, 61½ × 49¼.

Exhibited at the Royal Academy, 1795 (58); the children of the Honble John Douglas, 2nd son of James, 14th Earl of Morton. Standing on the right is George Sholto (1789–1858), later 18th Earl; the eldest girl is Frances (1786–1833); Harriet (1792–1815) and Charles (1791–1857) sit in front. It was engraved in 1798 by James Ward, R.A., as *Juvenile Retirement*.

Sir Godfrey Kneller (?1649–1723)

Portrait painter. Born at Lübeck, the son of Zacharias Kniller, a surveyor and painter. He became a pupil of Bol at Amsterdam about 1666, and possibly there met Rembrandt. By the early 1770's was in Rome, where he met the leading portraitists Maratta and Baciccia. Travelled to Naples and Venice where he studied Titian and apparently achieved some success as a portrait painter. Settled in London about 1674, where his early work shows Dutch rather than Italian influence. Although probably introduced to the English Court 1777, very few known surviving portraits by him between 1777–83 exist, and he may have been abroad for much of this time. His mature style is based opportunely upon that of Lely, but is characterized by a more objective, sometimes cynical insight to his sitters' personalities. He became famous for his series of Hampton Court Beauties (1689–90, and 1694 onwards), and the forty-two portraits for the Kit-Cat Club painted between 1702–17. These are often sensitive, ingeniously composed works and far above the general run of Kneller's mass-produced, composite studio-assistants' works. They



61. REYNOLDS *Georgiana, Duchess of Devonshire, and her daughter* 1784 $43\frac{1}{2} \times 55\frac{1}{4}$
Trustees of the Chatsworth Settlement

anticipate the earthy, unflattering portraits of Hogarth. Kneller was knighted in 1692 and advanced to baronet in 1715. He became the first Governor of the first Academy of Painting in England in 1711.

38 ALEXANDER POPE

Illustrated p. 74

The Viscount Harcourt, K.C.M.G., O.B.E., Stanton Harcourt.

Canvas, 28 $\frac{3}{4}$ × 24. Signed G Kneller f/1722 (GK in monogram); and inscribed *Alexander Pope*.

Painted 1722. Pope wrote to Simon, Lord Harcourt, on 22nd August 1723, saying that Kneller's portrait of him, which he (Pope) had seen once again in the artist's studio the previous day, was expressly intended for Lord Harcourt. In December 1792, the portrait was brought from Nuneham to London so that a copy of it could be made for Lord Onslow. (*See Harcourt Papers*, III, p. 238.) Alexander Pope (1688–1744), poet, essayist, was the son of a Roman Catholic linen draper. Nicknamed in childhood 'the little nightingale'. His health was ruined and his body distorted by an illness at the age of twelve. Author of the *Rape of the Lock* (1712), *The Dunciad* (1728–42), *The Essay on Criticism* (1711), he is also famous for his translation of Homer's *Iliad*, published between 1715–20, the fifth volume of which was completed whilst staying with Lord Harcourt in 1718. Dogged by ill-health throughout his life, Pope was unusually sensitive to criticism and his fierce attacks upon fellow writers were often occasioned by trifling affairs or imaginary hostile intrigue.

Sir Thomas Lawrence (1769–1830)

Portrait painter and collector of Old Master drawings. Born at Bristol, the son of an innkeeper, his precociousness was such that at the age of ten he drew pencil portraits of his father's guests. After short stays at Devizes, Oxford and Weymouth, Lawrence removed to Bath in 1782, where his pastel portraits and his natural charm and good appearance made him a fashionable local wonder. Settling in London 1786, he became a Royal Academy student. The following year his first painting was exhibited there and he soon attracted royal patronage, succeeding Reynolds as Painter in Ordinary to George III in 1792. Three years later he became the youngest full Academician. His style derives mainly from Reynolds, but his early work is marked by a glittering theatrical extravagance. During the early 1800's debts forced him to overwork, but by 1806 his reputation and quality were re-established, and with Hoppner's death in 1810 Lawrence took undisputed lead. His international fame rests on the grand, romantic series of portraits of allied sovereigns and notables for the Waterloo Chamber,

Windsor, begun 1814 and continued at Aachen, Vienna and Rome between 1818 and 1820. On his return he became President of the Royal Academy. His work was greatly esteemed by Delacroix and Degas.

39 ARTHUR ATHERLEY

Illustrated p. 11

Los Angeles County Museum, California.

Canvas, $49\frac{1}{2} \times 39\frac{1}{2}$.

Exhibited at the Royal Academy, 1792 (209) as *Portrait of an Etonian*; a view of Eton College chapel is visible in the mid-distance. From D. E. Williams' lists published in *The Life and Correspondence of Sir Thomas Lawrence, Kt.*, 1831, it appears that the painter received a payment of 50 guineas for this portrait. At the time of the exhibition, some critics identified it as *Young Mr Sheridan*. According to an obituary notice in the *Annual Register*, 1844, Atherley was educated at Trinity College, Cambridge, and entered Parliament in 1806 as Member for Southampton, retaining his seat for one year only. Re-elected in 1812, he served until 1818. He was a keen advocate of Parliamentary reform and was returned again in 1831 and 1833. He retired in 1835, and died aged seventy-four at Brighton in October 1844.

40 MRS FRANCIS GREGG AND HER SON GEORGE

Illustrated p. 150

Cincinnati Art Museum.

Canvas, 50×40 .

Dated by Kenneth Garlick, *Lawrence*, 1954, p. 40, as before 1806 and tentatively identified with the Mrs Grigg which appears as No. 67 in a list compiled from an annotated inventory prepared by Thomas Coutts, the artist's banker, in February 1806 and 1807. For this picture Lawrence asked £100 and had received £50 on account by 1806-07.

William Marlow (1740-1813)

Landscape painter. A pupil of Samuel Scott (1756-61) and perhaps of Richard Wilson whose work his own closely resembles. Wandered through England and Wales 1762-65 as an itinerant painter, until the Duchess of Northumberland became his patroness and sent him to France and Italy for three years. The store of drawings made abroad served him as material for compositions in later life. He experimented with coast scenes in the manner of Vernet, but his paintings are distinguished by a silver tonality. He also painted some architectural fantasies, or *capricci*, in which the topographical is mingled with the picturesque. He retired in 1785, having enjoyed greater prosperity than Wilson.

Martin's Bank, London.

Canvas, 41 × 66. Signed *W. Marlow*.

The building of Blackfriars Bridge was part of the City of London improvements carried out by Sir Robert Taylor and George Dance the Younger. The architect Robert Mylne won the competition for the bridge and was commissioned in February 1760. He completed the bridge just over ten years later, and this painting of it probably dates from about 1770. The view is downstream, and in the background rises St Paul's Cathedral.

George Morland (1763–1804)

Genre and landscape painter. Born in London, son of the painter and picture restorer Henry Robert Morland, to whom he was apprenticed 1777–84. He copied Gainsborough, Vernet and Stubbs, and exhibited at the Royal Academy in 1781. In 1784 held his first show of paintings on private premises, and a year later visited Calais and St Omer. By 1787 Morland abandoned portraiture for sentimental rustic genre which through James Ward's engravings satisfied a steady public demand for the Picturesque. Over the next ten years he alternated between reckless dissipation and concentrated hard work – to pay off his ever-increasing army of creditors – until arrested in 1799. He died of brain fever.

Lady Lever Art Gallery, Port Sunlight.

Canvas, 12 × 10.

Painted in 1789, and a pendant to *The Soldier's Return*, also in the Lady Lever Art Gallery. It was engraved in 1790 by G. Graham as *The Soldier's Farewell*, and again in stipple in 1802.

The City of Nottingham Art Gallery.

Canvas, 11 $\frac{5}{8}$ × 14 $\frac{7}{8}$. Signed *G. Morland*.

The Victoria and Albert Museum, London (No. 1914.00).

Canvas, 9 $\frac{1}{2}$ × 11 $\frac{5}{8}$. Signed *G. Morland*.

John Opie (1761–1807)

Portrait and history painter. Born at St Agnes, Cornwall, the son of a carpenter, he received instruction from John Wolcot ('Peter Pindar') in

Truro from about 1775. Opie was most at ease with unsophisticated subjects, where his gifts for depicting rough textures in strong chiaroscuro could best be displayed. He knew the work of Rembrandt, and Reynolds described his art as a mixture of Caravaggio and Velasquez. In 1781, Wolcot successfully launched Opie in London as a 'Cornish Wonder', and at the next few years' Academy exhibitions, his sympathetic paintings of peasants, children and old people brought him high reputation. By 1786 he was commissioned to paint seven illustrations for Boydell's Shakespeare Gallery, and the next year became an Academician. Many of his fashionable portraits and history pieces now appear either dull or grotesque. Just before his death he delivered four lectures on painting to the Royal Academy students which were remarkable for their lucid exposition.

- 45 LLOYD KENYON, 1ST BARON KENYON *Illustrated p. 142*
The Lord Kenyon, Whitchurch, Shropshire.
 Canvas, 50½ × 40½.

Probably the portrait exhibited at the Royal Academy, 1789 (187) as *A Judge*. Lloyd Kenyon (1732–1802) was called to the Bar in 1761, and in 1780 defended Lord George Gordon, notorious as the alleged instigator of the 'Gordon Riots'. Kenyon became Attorney-General and Member of Parliament for Hindon, Wiltshire, 1782; Master of the Rolls, 1784; and Lord Chief Justice, 1788. He is here shown in the robes of a Master of the Rolls. The painting was engraved by J. Fittler in 1789.

Thomas Patch (1725–1782)

Caricaturist, topographical painter and engraver. Born at Exeter, the son of a surgeon. He became an apothecary's apprentice and about 1744 studied under Dr Mead in London. By 1747 he was in Rome, working in Vernet's studio, and in 1748 Lord Charlemont commissioned some views of Tivoli. Patch's tactlessness and misbehaviour led to his exile from Rome in 1755, and he fled to Florence where he quickly earned a reputation for his amiable caricatures of the English colony and for his Canaletto-like views of the city. He made engravings after Masaccio and Fra Bartolommeo, and combined picture dealing with antiquarianism.

- 46 A GROUP IN THE ARTIST'S STUDIO *Illustrated p. 82*
Mr Wilmarth S. Lewis, Farmington, Connecticut.
 Canvas, 22 × 38.

The artist can be seen seated at his easel. Some of the other sitters have also been identified by the owner, and from left to right, the second figure is Ben Stosch, the centre booted and spurred figure Captain Walcott, and

next to him, seated at the table, is Captain Elliott. Some form of farcical military parade is apparently taking place. The painting was once in the collection of Sir Henry Bunbury, and was sold at Christie's in May 1952.

Sir Henry Raeburn (1756–1823)

Portrait painter. Born in Edinburgh, the son of a manufacturer, he was apprenticed to the goldsmith Gilliland about 1771. He is said to have met the seal engraver David Deuchar about 1773, and two years later, David Martin, but for the most part he was self-taught, progressing from miniature painting to full-scale portraiture. He was in London about 1785 and met Reynolds, engravings of whose paintings he had studied, before leaving for Italy, whence he returned to Edinburgh 1787. His patrons came mainly from the rising professional classes of Edinburgh and from members of the old Highland families, whom he portrays with a broad, assured style which occasionally verges upon brashness. Raeburn has the gift of boldly blocking in the form of his sitters, often further emphasised by dramatic lighting. He became an Associate of the Royal Academy in 1812, and Academician in 1815. Knighted in 1822, he was appointed His Majesty's Limner for Scotland.

47 THE ARCHERS *Illustrated p. 148*

The Trustees of the late Viscount Novar, through the courtesy of A. B. L. Munro Ferguson, Esq., of Raith and Novar.

Canvas, 39 × 48½.

The two elder sons of William and Jane Ferguson of Raith. Robert died in 1840; Ronald, later Major-General Sir Ronald Ferguson (1773–1841), was awarded the G.C.B. for his distinguished military service in 1831. The portrait was probably painted soon after the artist's return from Italy in 1787. Previously, in about 1781, he had painted the portrait of Mrs Ferguson with two of her children.

48 MRS JAMES CAMPBELL *Illustrated p. 149*

Colonel P. M. Thomas, D.S.O., T.D., Glasgow.

Canvas, 30 × 25.

Marion (1739–1815), the daughter of John Muirhead of Croy Leckie and wife of James Campbell. Painted c. 1805–12.

Allan Ramsay (1713–1784)

Portrait painter. Born in Edinburgh, the son of the author of *The Gentle Shepherd*, he had already picked up the rudiments of drawing before entering Hysing's studio in London in 1734. During 1736–38 he studied at Rome with

Francesco Imperiali and at Naples with Solimena. It was probably from the latter that he learnt to make careful studies of hands and pay deeper attention to the subsidiary elements of pose and costume, so that five years after his return to London his portrait of Dr Mead emerged as a worthy example of the European grand manner. On his second visit to Italy, of 1755–57, Ramsay drew at the French Academy in Rome, and studied work by Domenichino. Although forced to use drapery painters, he seems to have exercised far more rigid supervision over their work than did Hudson and lesser men. His portraits are notable for their delicate sensibility and fine observation of character – particularly that of women, with predominantly cool, muted tonalities. He appears to have ceased painting after about 1769.

- 49 QUEEN CHARLOTTE *Illustrated p. 114*
The Countess of Seafield, Cullen House, Banffshire.
 Canvas, 30 × 25.

Charlotte Sophia of Mecklenburg-Strelitz (1744–1818) and wife of George III, whom she married in 1761. This portrait was probably made soon after her marriage and was intended as a companion piece to a profile portrait of the King which the artist had painted for a coin of the realm. It evoked warm praise from James Northcote, R.A., for its keen interpretation of the sitter's character.

- 50 JEAN-JACQUES ROUSSEAU *Illustrated p. 117*
The National Gallery of Scotland, Edinburgh (No. 820).
 Canvas, 29½ × 24½.

A portrait of the great French writer (1712–78) who was befriended by the philosopher David Hume (1711–76), and who fled for asylum to England. This painting was originally commissioned by Hume but Ramsay presented it to him in 1766; Hume had his own portrait painted at the same time. Rousseau is shown in the 'Armenian' dress in which he excited a great deal of curiosity when in London. Both portraits were engraved by David Martin in 1767. Rousseau's friendship for Hume later turned to bitter hatred, and such was his mental instability that this portrait became for its sitter further evidence of Hume's 'evil plot' against him.

- 51 THE DUKE OF KENT AS A CHILD *Illustrated p. 115*
Her Majesty The Queen (Windsor Castle).
 Canvas, 50 × 40.

Although previously attributed to Zoffany, it is unquestionably by Ramsay, but there is some doubt as to the correct identity of the sitter. Oliver Millar

has suggested that this might be the portrait described by Pyne, *History of the Royal Residences*, 1819, I, p. 19, as by Ramsay of the Duke of Clarence as a child (born 1765), then in the Bow Drawing Room of Queen Charlotte's house at Frogmore. Only in 1872 was the picture recorded as by an unknown hand of Prince Edward, Duke of Kent (1767–1820), the fourth son of George III and the father of Queen Victoria. The Duke of Kent received a stringent military education on the Continent, and served in Canada in 1791 and again in 1796–98.

52 MRS BRUCE OF ARNOT

Illustrated p. 116

The National Gallery of Scotland, Edinburgh (No. 946).

Canvas, 29½ × 24. Inscribed *Anna Bruce of Arnot | Wife of | Thomas Williamson Bruce | Daughter of | Sir John Bruce Hope | 7th Bar^t of | Craighall. Kinross & Arnot.*

The sitter was the daughter of Sir John Bruce-Hope, 7th Baronet of Kinross, and heiress of Arnot. She married, 1774, Thomas Williamson, Surgeon of Edinburgh, who assumed the name of Bruce. She died in 1810. The portrait was probably painted in the 1760's.

Sir Joshua Reynolds (1723–1792)

The foremost portrait painter of his century, he was born at Plympton, Devonshire, the son of a clergyman. In October 1740 he came to London and was apprenticed to Thomas Hudson, from whom he quickly learned the essentials of portraiture and three years later set up practice for himself, chiefly in Devon. His work of this period most closely resembles that of Hogarth and Ramsay. Early in 1750 he arrived at Rome, having sailed with his friend Commodore Keppel; he returned overland in 1752. Settling in London, he soon built up a flourishing studio, and his portraits from these years are notable for their silvery tones and intimate simplicity. As the first President of the Royal Academy in 1768, he became an arbiter of taste through his *Discourses* to the students; and moreover, as an accomplished man of letters (he was the friend of Burke, Dr Johnson and Horace Walpole), Reynolds firmly established the status of his profession in England. His portraits were now conceived in a more heroic manner, often with adaptations of motifs taken from the works of Antiquity, the High Renaissance and the Venetians, all of which he had avidly studied during his tour abroad. This blending of the 'Grand Style' with portraiture was his major contribution to painting. After a visit to Flanders and Holland in 1781 his portraits were enriched with a Rubensian sentiment which softens the earlier aloof severity of his art. In 1789 his sight began to fail and he ceased painting.

- 53 CARICATURE GROUP *Illustrated p. 127*
Rhode Island School of Design, Providence.
 Canvas, $24\frac{3}{4} \times 19$.
 Painted in 1751 when the artist was in Rome. The figures have been identified by Graves and Cronin, *A History of the Works of Sir Joshua Reynolds*, III, pp. 991–2, as, from left to right: Mr John Woodyear of Crookhill, near Doncaster; the Rev. Dr William Drake (1723–1801) also of Crookhill and tutor to Woodyear; Mr Cook, Bedford Square, London; and Mr (later Sir) Charles Turner (1728–85), of Kirkleatham, Yorkshire, later Member of Parliament for York.
- 54 LADY CAROLINE KEPPEL *Illustrated p. 128*
The Earl of Iveagh, K.G., C.B., C.M.G., Pyrford Court, Surrey.
 Canvas, $28\frac{3}{4} \times 24\frac{1}{2}$.
 Sister of Reynolds' friend, the Honble Augustus Keppel (1725–86), second son of the 2nd Earl of Albemarle. Lady Caroline Keppel (1737–69) married the surgeon Robert Adair in 1759. The portrait dates from between 1757–59.
- 55 CORNET NEHEMIAH WINTER, 11TH DRAGOONS *Illustrated p. 134*
Southampton Art Gallery.
 Canvas, 44×54 .
 A 'Mr Winter' sat to Reynolds in January 1759.
- 56 DAVID GARRICK AS 'KITELY' *Illustrated p. 129*
Her Majesty The Queen (Windsor Castle).
 Canvas, $30\frac{1}{4} \times 25$. Signed on back of canvas *David Garrick | aet. 52 | 1768 | J.R. pinx.*
 Reynolds is said to have given this painting to Edmund Burke, at whose sale it was purchased in 1812 by Lord Yarmouth for the Prince Regent (George IV). David Garrick (1717–79), the great rival to Charles Kemble, is here seen playing the character of Kitely from Ben Jonson's *Every Man in his Humour*. A replica was in the Chéramy collection, Paris, 1908.
- 57 MISS THEOPHILA PALMER *Illustrated p. 131*
The Trustees of the Lord Hillingdon, Kelvedon.
 Canvas, $29 \times 24\frac{1}{2}$.
 Exhibited at the Royal Academy, 1771 (158) as *A Girl Reading*. Theophila ('Offie') Palmer (1757–1848) and her sister Mary were Sir Joshua's favourite nieces, whom he painted on several occasions. Theophila married Robert



81. WRIGHT *Mr and Mrs Thomas Coltman*
Charles Rogers-Coltman, Esq.

50 × 40

Lovell Gwatkin in 1781. She is here painted reading Samuel Richardson's *Clarissa Harlowe*. Benjamin Robert Haydon, the history painter, visited her in October 1845, and gives a lively account of her reminiscences in his *Memoirs*.

- 58 JOANNA LEIGH, MRS R. B. LLOYD *Illustrated p. 133*
The Lord Rothschild, G.M., Cambridge.

Canvas, 93 × 57.

Exhibited at the Royal Academy, 1776 (234), the portrait represents Joanna, daughter of John Leigh of North Court, Isle of Wight, in the guise of Rosalind from *As You Like It*. She is writing upon the tree the name of her first husband, R. B. Lloyd of Maryland, whom she had married in 1775. She afterwards married F. L. Beckford of Basing Park, Hampshire, and died in 1814.

- 59 LADY CAROLINE SCOTT *Illustrated p. 130*
The Duke of Buccleuch, K.T., G.C.V.O., Bowhill, Selkirk.

Canvas, 55½ × 44. Inscribed *L^y Caroline Montagu ~ 1777*.

Painted in 1777 and exhibited that year at the Royal Academy (No. 288). It was commissioned by Henry Scott, 3rd Duke of Buccleuch, with another of his son, Lord Dalkeith. The portrait is of his third daughter, Lady Caroline Montagu-Scott (1774–1854), afterwards the wife of Charles, Marquess of Douglas and 5th Marquess of Queensbury, whom she married in August 1803. The picture was engraved by J. R. Smith 1777, as *Winter*.

- 60 COLONEL BANASTRE TARLETON *Illustrated p. 132*
The National Gallery, London (No. 5985).

Canvas, 87 × 57.

Exhibited at the Royal Academy, 1782 (149). Born in 1754, Tarleton earned notoriety as a captain of light horse in the American War of Independence and was the author of *Commentaries on the Campaign in Carolina of 1780 and 1781*. He was involved in a romantic intrigue with the actress Mrs Mary ('Perdita') Robinson. In 1812 he was promoted General, and created baronet in 1818; he preceded Canning as Member of Parliament for Liverpool.

- 61 GEORGIANA, DUCHESS OF DEVONSHIRE, AND HER DAUGHTER
The Trustees of The Chatsworth Settlement. *Illustrated in colour p. 46*

Canvas, 43½ × 55¾.

Painted in 1784 when the Duchess was in mourning for her father and exhibited at the Royal Academy, 1786 (166), the painting shows Georgiana,

Duchess of Devonshire (1757–1806), and her daughter Georgiana (1783–1858), later Countess of Carlisle. A copy of this portrait was commissioned by George IV from Sir Thomas Lawrence in 1825, but Lawrence gave the task to William Etty, R.A.

George Romney (1734–1802)

Portrait painter. Born at Dalton-le-Furness, Lancashire, the son of a cabinet maker in whose studio he worked, until in 1755 he became the pupil for two years of Christopher Steele at Kendal. Setting up for himself, he moved to London in 1762 and the next year visited Paris, where he admired the work of Le Sueur. Pre-occupied with the Antique, his aspirations to history painting were never fulfilled although his later fancy pieces of Lady Hamilton represent a belated attempt at the ideal. Between 1773 and 1775 he was in Rome and Venice, where he studied the Antique, Raphael and Titian, and on returning to London bought Cotes's house. Himself unsociable, his great success with Society sitters depended largely upon his ability for dispassionate flattery and clever composition. After 1773 he ceased to exhibit, and by the mid-1780's his powers began to fail. He retired, an invalid, to Kendal in 1798.

62 SAMUEL WHITBREAD

Illustrated p. 143

The Provost and Fellows of Eton College.

Canvas, 32 × 28.

Painted 1781. Born 1764, the sitter is the son of Samuel Whitbread, the founder of Whitbread's Brewery. He was a Whig and a follower of Charles Fox, and in 1795 commissioned the architect Henry Holland to rebuild Southill, Bedfordshire, which his father had bought. He committed suicide in 1815. Whitbread was at Eton 1775–80, and this is his 'leaving' portrait, given by him to the College following a custom instituted by Dr Barnard, Headmaster of Eton 1754–65, in lieu of a leaving fee. The practice was abolished in 1868.

Samuel Scott (c. 1702–1772)

Marine and topographical painter. He appears first in 1732 when he collaborated with George Lambert in painting views of the East India Settlements and accompanied Hogarth on his famous tour of Kent, contributing a marine view to his collection. Some of his most striking works record the naval battles of 1745, in which he blends his own tonal subtleties and sense of the dramatic with the Van der Velde tradition. After the arrival of Antonio

Canaletto in London in 1746, Scott turned almost exclusively to topographical views of London and the Thames, although he had made pen and wash drawings of these subjects as early as 1738. Scott brought to the precise brilliance of Canaletto's technique an understanding of the vaporous northern atmosphere which was denied the Italian. He removed to Twickenham in the 1750's, and left to settle finally at Bath in 1765.

- 63 THE BUILDING OF WESTMINSTER BRIDGE *Illustrated p. 91*
The Governor and Company of the Bank of England, London.

Canvas, 32 × 59.

According to references in Samuel Scott's correspondence, this picture was in progress in September 1748, and by June 1749 was still not dry enough to varnish. It was most probably based on drawings made by the artist during the earlier stages of construction of the bridge. Westminster Bridge cost almost £400,000 to build, and was in progress from January 1739, until 1750. The designer was a Swiss engineer, Charles Labelye, working under the patronage of the 9th Earl of Pembroke, and he evolved a novel method of pile driving combined with caissons when constructing the stone piers. It was replaced by the present bridge in 1862. The view is upstream, with Westminster Abbey and the old Palace of Westminster (the Houses of Parliament) seen on the right.

- 64 OLD LONDON BRIDGE *Illustrated p. 90*
The Governor and Company of the Bank of England, London.

Canvas, 32 × 59.

Painted before 1757, the year in which the bridge (built between 1176 and 1209) underwent alterations, and probably contemporary with No. 63. All the remaining houses were then pulled down, and in 1759 Sir Robert Taylor and George Dance the Younger built a new centre arch and refaced the piers. The view is that looking upstream and on the extreme right may be seen the tower of St Magnus Martyr and The Monument, which commemorates the Great Fire of 1666.

Gilbert Charles Stuart (1755–1828)

Portrait painter. Born at Narragansett, Rhode Island, he seems to have been taken to Edinburgh by the painter Cosmo Alexander about 1770–72, but soon returned to America. By 1775 he was in London, entering West's studio as an assistant in 1777 where he also practised in his own right. Five years later, he set up for himself successfully, but his extravagance forced him about 1787–88 to flee his creditors to Dublin where he remained until

he sailed for New York in 1793. He specialized in bust portraits which are firmly painted and warmly coloured. After several changes of address he settled for the remaining years of his life at Boston in 1805.

65 BENJAMIN WEST, P.R.A. *Illustrated p. 138*

The Tate Gallery, London (No. 229).

Canvas, 36 × 28. Signed *G. Stuart*.

Probably the painting exhibited at the Royal Academy, 1781 (258) as *Portrait of a Gentleman*, which attracted some notice to the artist for its skill and likeness. Another portrait of West, now in the National Portrait Gallery, London, was engraved in 1785 and published by Boydell. For the sitter, see p. 61.

66 JOHN SINGLETON COPLEY *Illustrated p. 139*

The National Portrait Gallery, London (No. 2143).

Canvas, 26½ × 22¼.

Presumably the painting exhibited at Boydell's Gallery in 1784 and noted by the critic of the *Morning Post*, 6th August 1784, as hanging with two other oval portraits, of Heath, the engraver, and Joseph Boydell, above the large *Death of Major Peirson*. For the sitter, see p. 26.

George Stubbs (1724–1806)

Animal, subject and portrait painter. Born at Liverpool, the son of a currier, he began to draw from human bones borrowed from a local doctor at the age of eight. In 1739 he was briefly apprenticed to Hamlet Winstanley, but soon pursued his own highly original artistic studies. Between 1743–44 he worked as a portrait painter in Wigan, Leeds, and later at York, where he also studied and lectured upon human and animal anatomy at the Hospital from 1746–52. His engraved illustrations (the technique of which he taught himself) to Dr Burton's essay on midwifery appeared 1751. He sailed to Italy in 1754, visiting Rome, and possibly Morocco. He settled in London in 1759 and published his monumental *The Anatomy of the Horse* in 1766, the dissections for which were made in 1758 at Horkstow, Lincolnshire. The luminous skies and airy landscape backgrounds to his taut, frieze-like compositions of men and horses distinguish Stubbs from the common run of 'sporting' artists of whom Wootton is the forerunner. He also painted wild animals such as cheetahs, monkeys, lions and tigers. From 1770 he began experimenting with enamel painting first on copper and later, with Wedgwood's advice, on china plaques. Although an Associate of the Royal Academy in 1780, he refused full membership a year later, exhibiting at the Society of Artists, whose President he had become in 1773.

- 67 GIMCRACK WITH A GROOM, JOCKEY AND STABLE LAD ON NEWMARKET
HEATH *Illustrated p. 118*
*Major and the Honble Mrs R. Macdonald-Buchanan, Cottesbrooke Hall,
Northampton.*

Canvas, 40×76. Inscribed *Gimcrack* below the stable boy.

Painted for Viscount Bolingbroke about 1765. Gimcrack stands near the Rubbing House at Newmarket; he is held by his trainer and the approaching jockey wears the colours of Lord Bolingbroke. The horse also appears in the background winning a race on the Heath. He was an unusually small dark grey colt, was foaled in 1760, and bred by Gideon Elliott of Murrell Green, Hampshire. He ran his first race at Epsom in May 1764, and was to win twenty-seven out of his thirty-five races. The race shown here may be that held at Newmarket on 12th July 1765, and described enthusiastically by Lady Sarah Bunbury. The Gimcrack Stakes, York, the Club there and the Gimcrack Club, New York, take their names from this horse. Another version of this picture belongs to the Jockey Club, Newmarket.

- 68 THE MELBOURNE AND MILBANKE FAMILIES *Illustrated in colour p. 33*
J. J. W. Salmond, Esq., Little Durnford Manor, Wiltshire.

Canvas, 40 × 60.

Exhibited at the Society of Artists, 1770 (133), this portrait was painted about 1768–70. Lady Melbourne is seated in the carriage; with her father, Sir Ralph Milbanke (c. 1725–1798), 5th Baronet, of Halmaby, Yorkshire, at her side; in the centre is her brother, John Milbanke; and on the right, her husband, Peniston, 1st Viscount Melbourne (1748–1819).

- 69 WILLIAM EVELYN OF ST CLERE, KENT *Illustrated p. 119*
The John Evelyn Collection, Stonor Park, Oxfordshire.

Canvas, 40 × 50. Signed *Geo. Stubbs pinxit 1770.*

William Evelyn (1734–1813) is remembered as a Master of Fox Hounds. The *Gentleman's Magazine*, December 1813, p. 622, records his death at Bath the previous month. He was Member of Parliament for Hythe for thirty-four years.

Benjamin West (1738–1820)

History and portrait painter. Born in Pennsylvania of Quaker parents, and reputed to be an infant prodigy. Encouraged by the painter Williams, West set up as a portrait painter first in Philadelphia 1756, later moving to New York. He toured Italy between 1760 and 1763 and met Mengs in Rome. He came to London as a portraitist, and was subsequently a founder Royal

Academician and in 1792 President. His small classical history paintings won the approval of George III, who patronized him extensively. West may claim to be the originator of the new rendering of contemporary events in contemporary costume, but his poor sense of colour and insensitive brushwork rank him inferior to Copley, although West exerted a considerable influence on European minor academic artists. His range also included medieval and religious history pieces.

70 THE DEATH OF WOLFE

Illustrated p. 120

The National Gallery of Canada, Ottawa.

Canvas, 59½ × 84.

Painted 1770, this is the first version of the subject and was exhibited at the Royal Academy, 1771 (210). A later repetition in Kensington Palace, London, is one of four such versions. The work marks an important change in the conception of history painting, for the artist has chosen, not the classical draperies of tradition, but contemporary costume. Even so, the painting cannot be considered an accurate representation of the scene; the Red Indian for example, is introduced as a symbolic figure. The general plan of the composition follows the usual pattern of a *Mourning over the Dead Christ*. Edward Penny's *Death of Wolfe*, of 1763 (Ashmolean Museum, Oxford), although also in contemporary costume is a gentle narrative work, rather than a dramatic modern history. General James Wolfe (1727–59) was killed on 13th September, a few hours before the death of his French opponent, General Louis-Joseph, Marquis de Montcalm, at the Battle of the Heights of Abraham, just outside Quebec.

71 CYRUS LIBERATING THE FAMILY OF ASTYAGES

Illustrated p. 121

Her Majesty The Queen (Kensington Palace).

Canvas, 41 × 54. Signed *B. West./1773*.

One of the series of seven classical subjects commissioned by George III for the Warm Room at Buckingham House. The companion piece to this work is *The Wife of Arminius brought Captive to Germanicus*; and the replica of *The Death of Wolfe* was also made for this series. Cyrus the Elder was the founder of the Persian Empire and is said to have been the son of Cambyses, a Persian nobleman, and of Mandane, daughter of the Median King Astyages. Cyrus conspired against and dethroned his grandfather Astyages, taking him prisoner in 559 B.C. The painting represents an act of clemency towards his former enemy. He was killed in battle in 529 B.C.

Francis Wheatley (1747–1801)

Genre, landscape and portrait painter. Born in London, he trained first at Shipley's Drawing School and afterwards entered the Royal Academy Schools 1769. He exhibited small portraits and conversation pieces in the manner of Zoffany from 1765, specializing later in scenes of rural and plebeian city life painted in the style of Hayman and Gainsborough, and adopting something of the latter's breadth and fluency of handling. Between 1779 and 1784 he worked in Dublin, and on his return painted elevating and moral subjects which in certain ways compare with the work of Greuze. He also contributed illustrations to Boydell's Shakespeare Gallery.

- 72 MR HOWARD OFFERING RELIEF TO PRISONERS *Illustrated p. 144*
The Earl of Harrowby, Sandon Hall, Staffordshire.
Canvas, 41 × 51. Signed *F.W: px^t:/1787.*

Exhibited at the Royal Academy, 1788 (31), the painting is of the philanthropist John Howard (1726(?)–90), known chiefly as a pioneer of prison reform, but also concerned with housing, sanitation, and elementary education. The *Public Advertiser* of 1790, the year of Howard's death in Russia, mentioned that no portraits of him existed because of his aversion to sitting for them. Nevertheless, his humanitarian works are also the subject of a drawing by Romney and of the memorial group by Bacon in St Paul's Cathedral.

Richard Wilson (1713–1782)

Landscape and portrait painter. Born at Penegoes, Montgomeryshire, the son of a clergyman. Apprenticed to the portrait painter Thomas Wright of London in 1729, Wilson was temperamentally unsuited for this profession, although he enjoyed royal patronage and was far from undistinguished in this genre. Two small roundels for the Foundling Hospital of 1746 are his earliest landscapes, but Wilson did not abandon portraiture until 1752, some two years after his arrival in Italy and perhaps after being so persuaded by Vernet, whom he met at Naples. Rome and the surrounding Campagna caught his imagination, and its golden memories sustained him throughout the rest of his life. By 1758 he had returned to London, and began composing landscapes in the Grand Manner, sometimes peopling them with mythological beings, but nearly always imparting to them a sense of solemn, timeless arcadian tranquility. These later evocations of Italy owe much to Nicholas and Gaspard Poussin, and to Claude, but in his Welsh and English landscapes he combines the classical landscape tradition with a lyrical freshness all his own. He was the first to transform commissioned topographical

views into splendid and dramatic works of art in their own right, equal to the best in Ruysdael and de Koninck, and he is the founder of British landscape painting. Despite his gifts he lived in poverty, assisted from 1776 onwards by his small income as Librarian of the Royal Academy, of which he was a founder member. In 1781 he retired to Wales, dying at Mold, Flintshire.

- 73 ROME AND THE PONTE MOLLE *Illustrated p. 94*
The National Museum of Wales, Cardiff (No. 727).
 Canvas, 38 × 53. Signed on the upright stone *RW/ROMA/1754*.
 In the far middle distance may be seen the Mausoleum and to its right, the dome of St Peter's with the Ponte Molle and its tower on the left foreground; the River Tiber curves away in the centre of the landscape. This painting came from the collection of Lord Clinton, Bicton, Devonshire, and was acquired by the Museum in 1950. Three drawings of this site are listed by W. G. Constable, *Richard Wilson*, 1953, that formerly in the Earl of Dartmouth's collection being the closest to the final painting.
- 74 LAKE ALBANO AND CASTEL GANDOLFO *Illustrated p. 95*
The Lady Lever Art Gallery, Port Sunlight.
 Canvas, 29 × 38½. Signed *R.W.* (monogram, *R* reversed) on stone, lower centre. Inscribed on stone: *Qui Potentiora egit / Qui Maiora Fecit*.
 The Villa at Castel Gandolfo is now the summer residence of the Popes, and was built for Urban VIII (1623–44). Two drawings exist for this painting; the first, in the Victoria and Albert Museum, is probably an earlier topographical study for the second, unfinished drawing signed and dated *R. Wilson Romae 1754*, formerly in the Earl of Dartmouth's collection.
- 75 CROOME COURT, WORCESTERSHIRE *Illustrated in colour p. 24*
The Croome Estate Trustees.
 Canvas, 52 × 66. Signed on trunk of tree *RW* (*R* reversed).
 The house is seen from the south. It was begun in 1751 for the sixth Earl of Coventry, after his marriage to the famous beauty Maria Gunning, and, with the park, was designed by Lancelot 'Capability' Brown. The interior decorations were by Robert Adam. The painting was made for the 8th Earl (1722–1809). Two receipts from Wilson for payments on account of the painting are at Croome Court, and they reveal that the artist received fifty-one guineas altogether over the period November 1758–May 1759. A drawing in the Brinsley Ford collection shows the church (left centre) without its tower, but the church was not consecrated until 1763; so that Wilson may have indulged in imaginative anticipation.

- 76 RUINED ARCH AT KEW GARDENS *Illustrated p. 93*
Brinsley Ford, Esq., London.
 Canvas, $18\frac{1}{2} \times 28\frac{5}{8}$.
 Exhibited at the Society of Artists, 1762 (130) as *A View of a ruin, in her royal highness the princess dowager of Wales' garden at Kew*. Between 1822 and 1948 the painting was called *Villa Borghese* because Hastings' engraving published in 1822 had this erroneous title. The archway still exists, though much overgrown with foliage, and was designed by Sir William Chambers 1759–60 in imitation of a Roman ruin. It was also intended to carry a roadway over the walk it spanned by means of which carriages could enter the garden from the present-day Kew Road. The painting must date from 1760–62.
- 77 DOLBADARN CASTLE *Illustrated p. 97*
The National Museum of Wales, Cardiff (No. 474).
 Canvas, $36\frac{1}{2} \times 49\frac{3}{4}$.
 Probably painted c. 1760–63, the view is looking south along the lake *Llyn Peris*, with Snowdon in the distance behind the castle. Thomas Pennant, *A Tour in Wales*, says that the castle seems to have been built to defend the pass into the interior parts of Snowdonia, and that it was used as a state prison. Several versions are known, in some of which Snowdon has been omitted.
- 78 SNOWDON *Illustrated p. 96*
The City of Nottingham Art Gallery.
 Canvas, $40\frac{1}{2} \times 49$.
 The view of *Wyddfa* (Snowdon) is across *Llyn Nantlle* in the foreground with *Drws y Coed* in the mid-distance, and it is described in Thomas Pennant's *A Tour in Wales*, of 1783. This painting is probably the same as that exhibited at the Society of Artists, 1766 (189) as *North-west view of Snowdon and its environs*, and was afterwards engraved by W. Woollett for James Boydell in 1775. But the engraving contains a number of minor differences both from this picture, and from the version in the Walker Art Gallery, Liverpool.

John Wootton (died 1756)

Sporting and landscape painter. By the 1690's he was a pupil of Jan Wyck the battle painter, and in 1694 assisted Siberechts the landscape artist. Wootton specialized in horse portraits, hunt groups, and sporting conversation pieces, which vary very little after 1714 – the year he is first described as a horse painter. But in the early 1720's he went to Rome at the expense of the 3rd

Duke of Beaufort, and there saw works by Gaspard Poussin and Claude. From these masters he learnt the broader principles of landscape painting, and his awakened sense for atmosphere and space make him an important precursor of the native school of landscape painters.

- 79 GENERAL RICHARD ONSLOW INSPECTING THE HORSE GRENADIER GUARDS
Leggatt Brothers, London. Illustrated p. 89
Canvas, 76×83.

This work, formerly entitled *General Richard Onslow Inspecting the Life Guards in Hyde Park, 1742*, in fact shows cavalymen of the First Troop of Horse Grenadier Guards of which Richard Onslow did not become Colonel until April 1745, serving with them for over fifteen years. He became a Lieutenant-General in 1747, and a Governor of Plymouth in 1759. The countryside may be that of West Clandon, near Guildford, the seat of Lord Onslow. At this time there were two troops of Horse Grenadiers attached to the Household Cavalry, but both were disbanded in 1788. Each consisted of eight officers, and 145 private soldiers. (See *Apollo*, March 1957, pp. 120-21.)

- 80 SIR WILLIAM AND LADY BEAUCHAMP-PROCTOR AND FRIENDS
J. G. R. Beauchamp, Esq., Berghapton House, Norwich. Illustrated p. 88
Canvas, 60×79. Signed *J. Wootton | Fecit | 1749.*

On the right are the mounted figures of Sir Nevile George Hickman, 5th and last Baronet (died 1781), of Gainsborough, and Sir William Beauchamp-Proctor, 1st Baronet (1722-73), who points to Langley Park in the background. The house, where until recently the picture hung, was not, however, yet built in 1749. Sir William, from whom the present owner of the picture is descended, inherited the Langley Estates in 1744 and added Proctor to the name of Beauchamp; in 1745 he was created baronet and was Member of Parliament for Middlesex, 1747-68. In the centre stands George Pitt (1721-1803), created Lord Rivers of Strathfieldsaye in 1776. On the left, in a carriage bearing the Beauchamp-Proctor arms, sit Lady Jane Beauchamp-Proctor (died 1761), daughter of Christopher Towers of Huntsmore, Buckinghamshire, who married Sir William in 1746; and Penelope, daughter of Sir Henry Atkins, 1st Baronet, who married George Pitt in 1746. (See F. Duleep Singh, *Portraits in Norfolk Houses*, ed. Rev. Edmund Farrer, 1927, I, pp. 378-9.)

Joseph Wright (1734–1797)

Portrait and subject painter. Born at Derby, he studied portraiture under Hudson in London 1751–53, and after briefly practising in Derby, worked with Hudson 1756–57. Returning to the Midlands, he built up a flourishing practice, and stayed at Liverpool in 1769. In the autumn of 1773 he travelled to Italy and remained there until 1775. At this period Wright was keenly interested both in experimenting with effects of artificial light as well as depicting scientific experiments and industrial scenes, stimulated by his scientific friends such as Wedgwood, Erasmus Darwin and Arkwright, and the Lunar Society. Artistically, he probably owed much to either Honthorst or Schalken. His Italian experiences turned his attention to landscape painting, in which he introduced unusual effects of sunlight or moonlight, not unlike work by Vernet. Although elected a Royal Academician, Wright preferred to remain independent of that body. Two years spent at Bath proved fruitless, and he settled permanently in Derby. His portraits now had a hard, cool brilliance, and he began to paint romantic subjects taken from contemporary popular literature, Engravings from these paintings sold most successfully.

- 81 MR AND MRS THOMAS COLTMAN *Illustrated in colour p. 55*
Charles Rogers-Coltman, Esq., Bishops Castle.
Canvas, 50 × 40.
Painted for the sitters soon after their marriage in 1769. Thomas Coltman (1747–1826) of Hagnaby, Lincolnshire, and his first wife, Mary Barlow (1747–86) of Derby.
- 82 A BLACKSMITH'S SHOP *Illustrated p. 122*
The Royal College of Surgeons of England (Down House, Kent).
Canvas, 50½ × 41. Signed *Jo^o. Wright / Pinxt. 1771.*
Exhibited at the Society of Artists, 1771 (201), and purchased from the artist by the 1st Lord Melbourne for '150 guineas with frame' according to Horace Walpole. For other treatments of this theme, see Benedict Nicolson, *The Burlington Magazine*, XCVI, March, 1954, pp. 72–80.
- 83 A CAVERN, EVENING *Illustrated p. 123*
Smith College Museum of Art, Northampton, Massachusetts.
Canvas, 40 × 50. Signed *J. Wright / 1774.*
Probably painted soon after Wright's return from Naples to Rome in the autumn of 1774. A companion picture, *A Cavern, Morning*, also of 1774, was sold at Durlacher's, New York, in 1952. Variations on the cavern theme include *A Grotto in the Kingdom of Naples, with Banditti; a Sunset*,

1778; and a *Cavern with the figure of Julia*, of about the same date – both paintings in the collection of Mrs Godfrey Meynell, Derbyshire; and a *Cavern with Boat*, possibly after 1780, belonging to Mr Ralph Robotham, Derby. (From information supplied by Benedict Nicolson, and from essays by Charles E. Buckley in the *Magazine of Art*, April 1952, and *The Art Quarterly*, Autumn, 1955.)

Johann Zoffany (c. 1734/5–1810)

Portrait painter. Born at Frankfurt-am-Main of Jewish parentage, he moved to Ratisbon and became a pupil of Martin Speer. After a long stay in Rome copying Old Masters he came to England about 1758–59, where he acted as drapery painter to Benjamin Wilson. His highly polished, detailed technique attracted the notice of Garrick in 1762, who commissioned him to do a theatrical ‘conversation piece’, that is, a collection of actors’ portraits in the costume of a particular play. The success of this theatre publicity earned Zoffany royal patronage some three years later, and he now perfected the intimate domestic conversation piece. From 1772–76 he was in Florence, painting the prodigious *Tribune of the Uffizi*, afterwards journeying to Vienna and returning to London in 1779. The years 1783–89 he spent profitably in India, but the quality of his work became uneven and overloaded with imitative minutiae. He was elected Royal Academician in 1769 and died at Kew.

84 A SCENE FROM ‘LOVE IN A VILLAGE’
The Detroit Institute of Arts.

Illustrated p. 125

Canvas, 40 × 50.

Probably the painting exhibited at the Society of Artists, 1767 (194) as *Scene in ‘Love in a Village’*. A similarly entitled work was shown the next year at a special exhibition of the Society of Artists, this time giving the names of the actors. The moment is Act I, Scene 2, at Justice Woodcock’s house, of Isaac Bickerstaffe’s (1735–1812) ballad opera *Love in a Village*, with, from left to right: Edward Shuter (1728–76) as Justice Woodcock; John Beard (1716–91) as Hawthorn; and John Dunstall (died 1778) as Hodge. It was first performed at Covent Garden Theatre, 8th December 1762. Three versions of this subject are said to exist. The Detroit painting may be the first of these, and was engraved by John Finlayson in 1768. The painting on the wall is a *Judgment of Solomon* and appears to be in the style of Sebastiano Ricci. The version in the collection of Mr W. Somerset Maugham shows a copy after Van Dyck’s *Children of Charles I* in the Royal Collection. (For further details of the actors and subject, see Raymond Mander and Joe Mitchenson, *The Artist and the Theatre*, London, 1955, pp.25–36.)

- 85 JOHN, 14TH LORD WILLOUGHBY DE BROKE, AND HIS FAMILY
The Lord Willoughby de Broke, M.C., A.F.C., London. Illustrated p. 124
Canvas, $39\frac{1}{2} \times 49\frac{1}{2}$.

Painted for the sitter *c.* 1771–72; the scene is the breakfast room at Compton Verney, Northamptonshire. The sitters are John, 14th Baron Willoughby de Broke (1738–1816), his wife, Lady Louisa North (1737–98), sister of the Prime Minister; and their three elder children: John (1762–1820), later 15th Baron; George (1763–73); and Louisa (1769–1835), who married the Rev. Robert Barnard and became the mother of the 17th Baron.

- 86 JUDGE SÜETONIUS GRANT HEATLY WITH HIS SISTER, TEMPERANCE
Springfield Museum of Fine Arts, Massachusetts. Illustrated p. 126
Canvas, $39\frac{1}{2} \times 44\frac{1}{2}$.

Painted during Zoffany's stay in India 1783–89. Suetonius Grant Heatly (1751–93) was the eldest son of Andrew Heatly, of Newport, Rhode Island, and his wife Mary, daughter of Suetonius Grant and Temperance Talmage. He became a Judge in the service of the East India Company, and Magistrate for the province of Dana. His sister Temperance afterwards married Captain William Green, R.N., and settled at Utica, New Jersey.

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Unless otherwise stated, the place of publication is London.

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34. HOGARTH *The painter and his pug* 1745
Tate Gallery

35½ × 27½



38. KNELLER *Alexander Pope* 1722

$28\frac{3}{4} \times 24$

Viscount Harcourt



33. HOGARTH *Lavinia Fenton, Duchess of Bolton*
Tate Gallery

29 × 23



29. HOGARTH *The Assembly at Wanstead House*
Philadelphia Museum of Art

25½ × 30



35. HOGARTH *Study for a masked ball, 'The Wanstead Assembly'*
South London Art Gallery

27 × 35½



31. HOGARTH *Tavern scene: An evening at 'The Rose'*
William Rockhill Nelson Gallery, Kansas City

25 × 30



32. HOGARTH *The Strode family*

Tate Gallery

34½ × 36



30. HOGARTH *The Duke of Cumberland as a child*
Lord Glenconner

$17\frac{3}{4} \times 13\frac{1}{2}$



23. GAWEN HAMILTON *The Earl of Strafford and his family* 1732
Newhouse Galleries, Inc., New York

37½ × 33



46. PATCH *A group in the artist's studio*

Mr Wilmarth S. Lewis

22 x 38



24. HAYMAN *The dance of the milkmaids on May Day*
Victoria and Albert Museum

53 $\frac{1}{4}$ × 93



26. HIGHMORE *Pamela is married* 1744
Tate Gallery

25½ × 31½



25. HIGHMORE *Pamela in the bedroom with Mrs Jewkes and Mr B.* 1744 $25\frac{1}{2} \times 31\frac{1}{2}$
Tate Gallery



27. HIGHMORE *The Harlowe family*

Lord Glenconner

24½ × 29½



6. DEVIS *The Lyttelton family* 1748

Mrs Robert Tritton

49 × 39 $\frac{1}{4}$



80. WOOTTON *Sir William and Lady Beauchamp-Proctor and friends* 1749 60 × 79
J. G. R. Beauchamp, Esq



79. WOOTTON *General Richard Onslow inspecting the Horse Grenadier Guards* 76 × 83
Leggatt Brothers, London



64. SCOTT *Old London Bridge*

32 × 59

Bank of England, London



63. SCOTT *The building of Westminster Bridge*
Bank of England, London

32 × 59



I. BROOKING *An engagement of the 'Royal Family' privateers*
Sir Bruce Ingram

23 × 32½



76. WILSON *Ruined arch at Kew Gardens*

18½ × 28½

Brinsley Ford, Esq.



73. WILSON *Rome and the Ponte Molle* 1754
National Museum of Wales

38 × 53



74. WILSON *Lake Albano and Castel Gandolfo*
Lady Lever Art Gallery, Port Sunlight

29 × 38½



78. WILSON *Snowdon*

40½ × 49

City of Nottingham Art Gallery



77. WILSON *Dolbadarn Castle*

$36\frac{1}{2} \times 49\frac{3}{4}$

National Museum of Wales



8. GAINSBOROUGH *Mr John Plampin*
National Gallery, London

$19\frac{3}{4} \times 23\frac{1}{4}$



7. GAINSBOROUGH *A young lady seated in a park*
Sir Francis Cook, Bart.

28½ × 25½



9. GAINSBOROUGH *Miss Gainsborough gleaning*
Mrs Louis Fleischmann

29 × 25



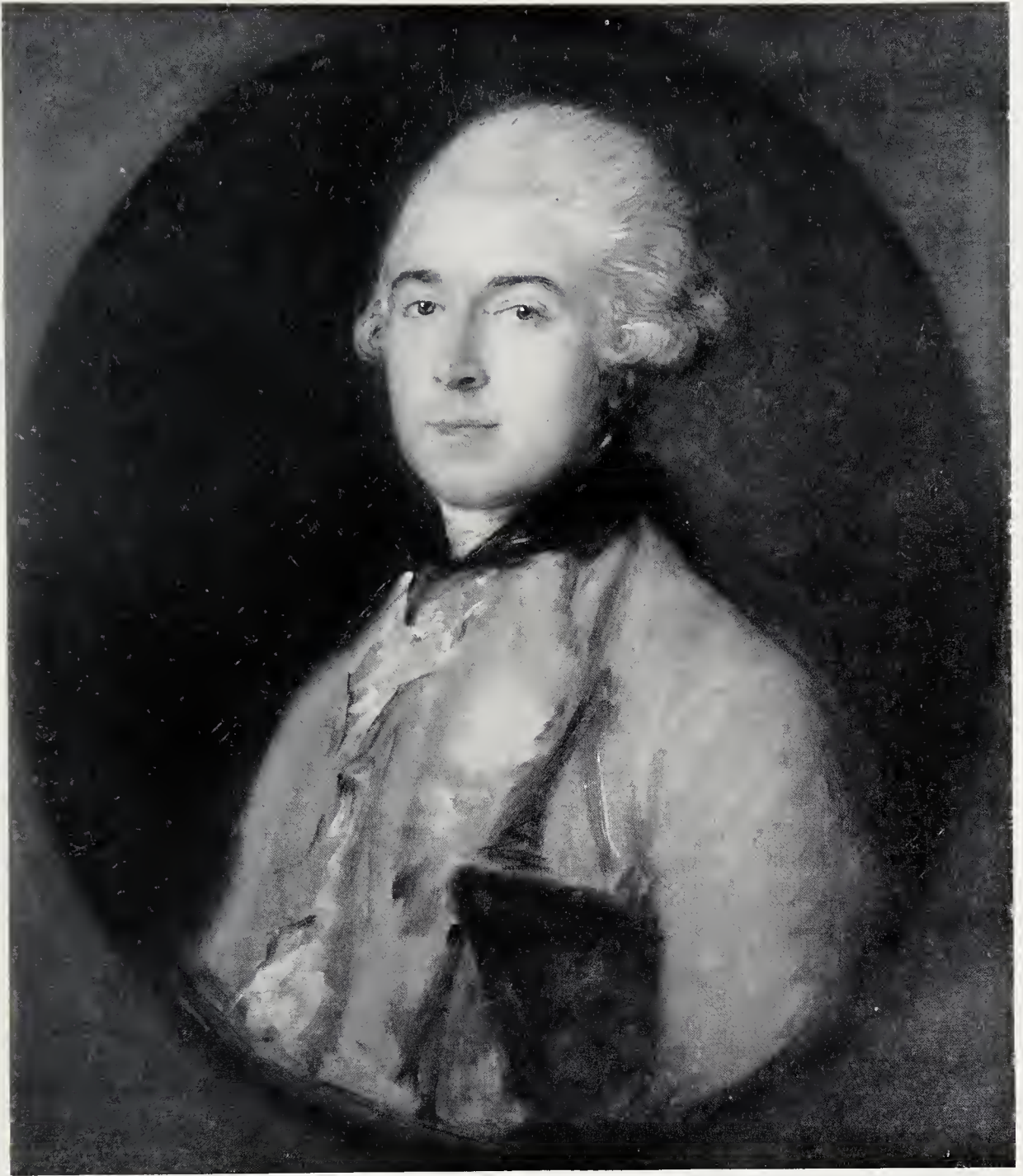
10. GAINSBOROUGH *Augustus John, 3rd Earl of Bristol*
The National Trust (Ickworth)

91½ × 60



13. GAINSBOROUGH *Mrs Gainsborough*
Home House Society, London

29 $\frac{1}{4}$ × 24 $\frac{1}{4}$



II. GAINSBOROUGH *Captain Thomas Mathew*
The Museum of Fine Arts, Boston

$29\frac{3}{4} \times 24\frac{1}{2}$



15. GAINSBOROUGH *The milkmaid* 1766
Mrs M. V. L'Estrange Malone

57 × 47



14. GAINSBOROUGH *A view near the coast*
Christchurch Mansion, Ipswich

32 × 42½



18. GAINSBOROUGH *Landscape with cattle*
Marquis of Lansdowne

38 × 49



16. GAINSBOROUGH *River scene*

$46\frac{1}{4} \times 66\frac{1}{4}$

Philadelphia Museum of Art



21. GAINSBOROUGH *Crossing the ford*
Mrs H. Scudamore

39 × 49



20. GAINSBOROUGH *The cottage door*

$38\frac{3}{4} \times 48\frac{3}{4}$

Mrs H. Scudamore



19. GAINSBOROUGH *Mountain landscape with sheep*
Duke of Sutherland

45 $\frac{3}{4}$ × 56 $\frac{1}{2}$



41. MARLOW *Blackfriars Bridge*

41 × 66

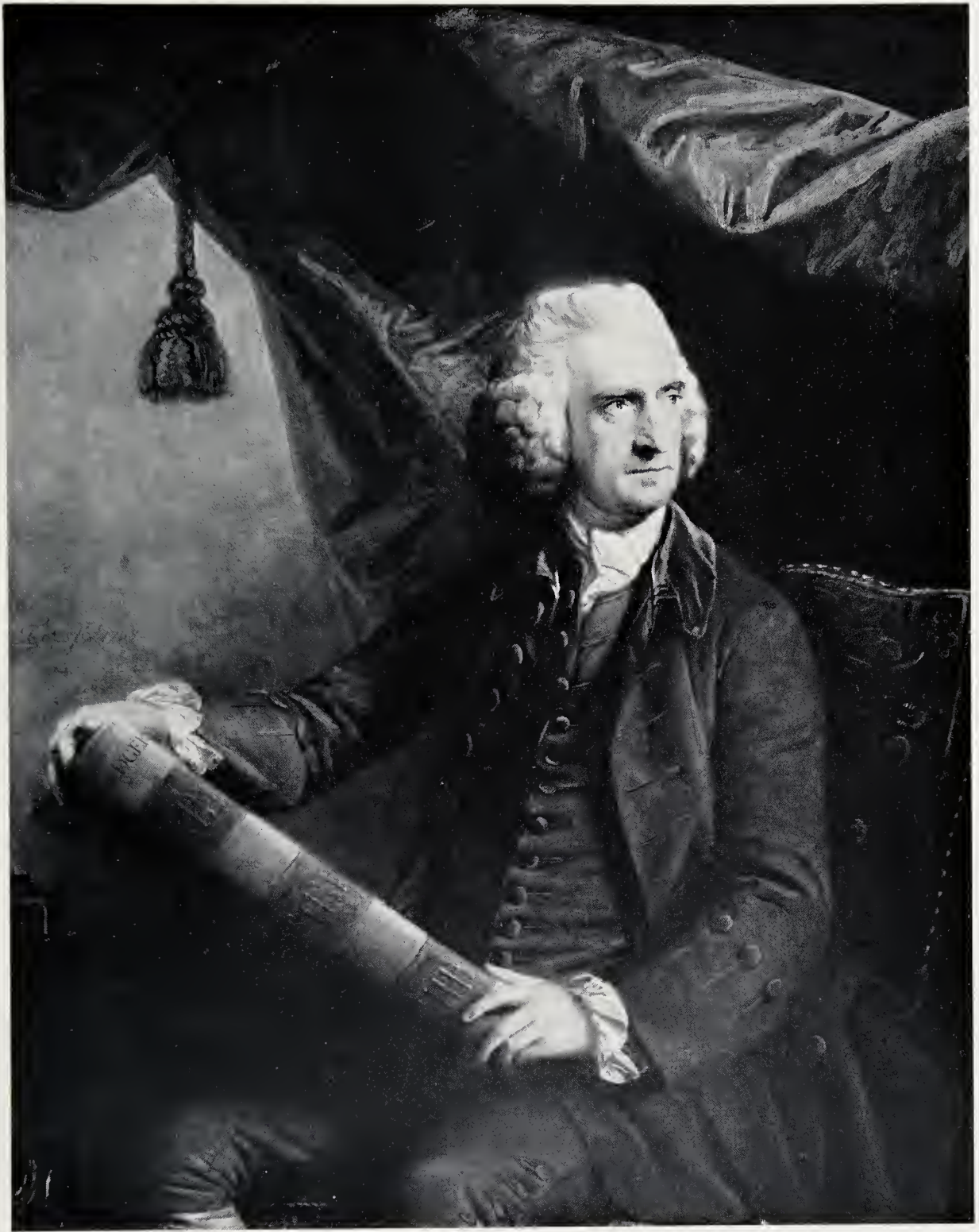
Martin's Bank, London



5. COTES *The young cricketer* 1768

Lord Brocket

$66\frac{1}{2} \times 43\frac{1}{2}$



4. COTES *Benjamin Vaughan* 1768

The Museum of Fine Arts, Boston

50 × 40



49. RAMSAY *Queen Charlotte*

30 × 25

Countess of Seafield



51. RAMSAY *The Duke of Kent as a child*

50 × 40

Windsor Castle

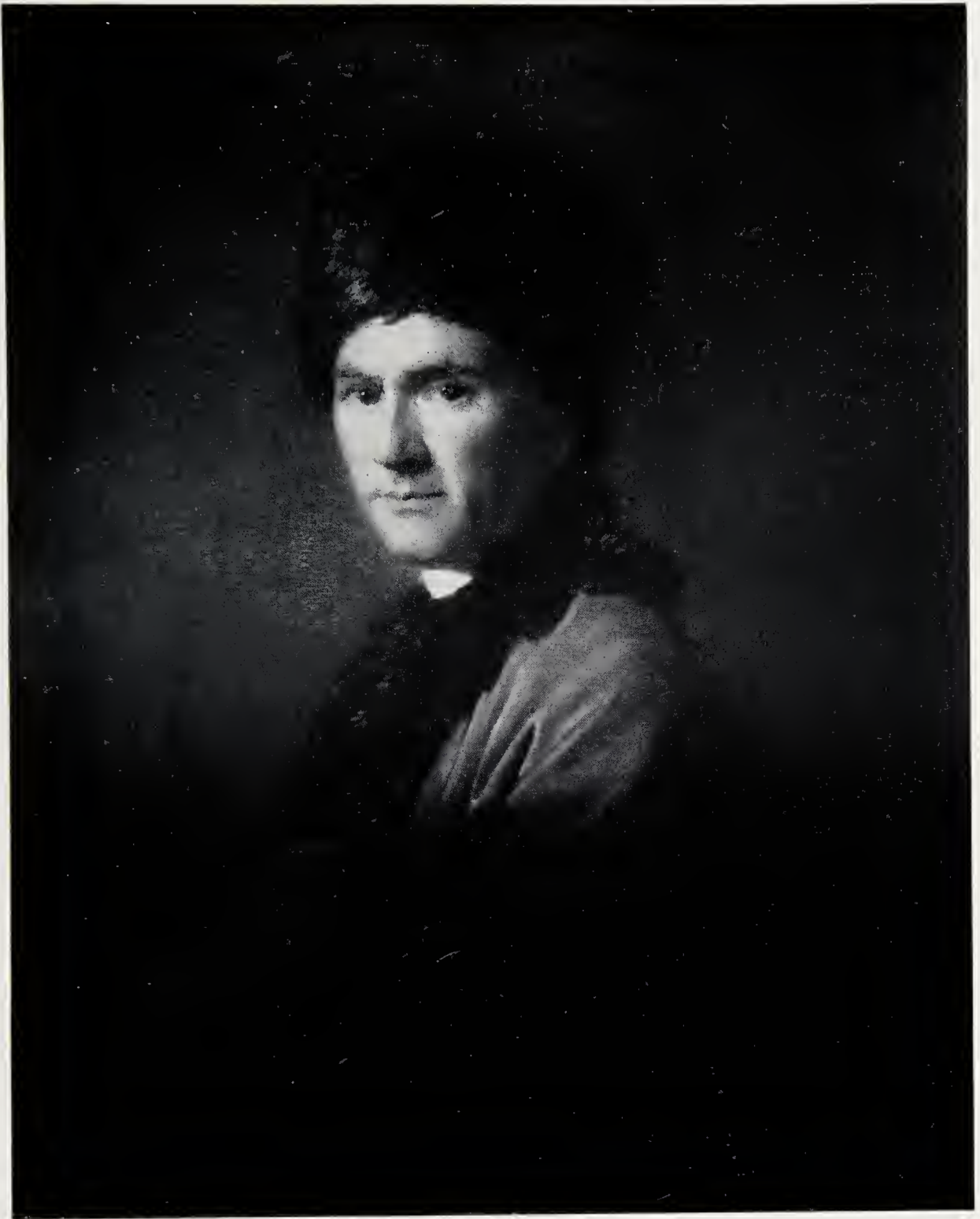
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52. RAMSAY *Mrs Bruce of Arnot*

29 $\frac{1}{4}$ × 24

National Gallery of Scotland



50. RAMSAY *Jean-Jacques Rousseau*
National Gallery of Scotland

29½ × 24½



67. STUBBS *Gimerack with a groom, jockey and stable lad*
Major and the Honble Mrs R. Macdonald-Buchanan

40 × 76



69. STUBBS *William Evelyn of St Clare, Kent* 1770
John Evelyn Collection

40 × 50



70. WEST *The death of Wolfe* 1770
National Gallery of Canada

59½ × 84

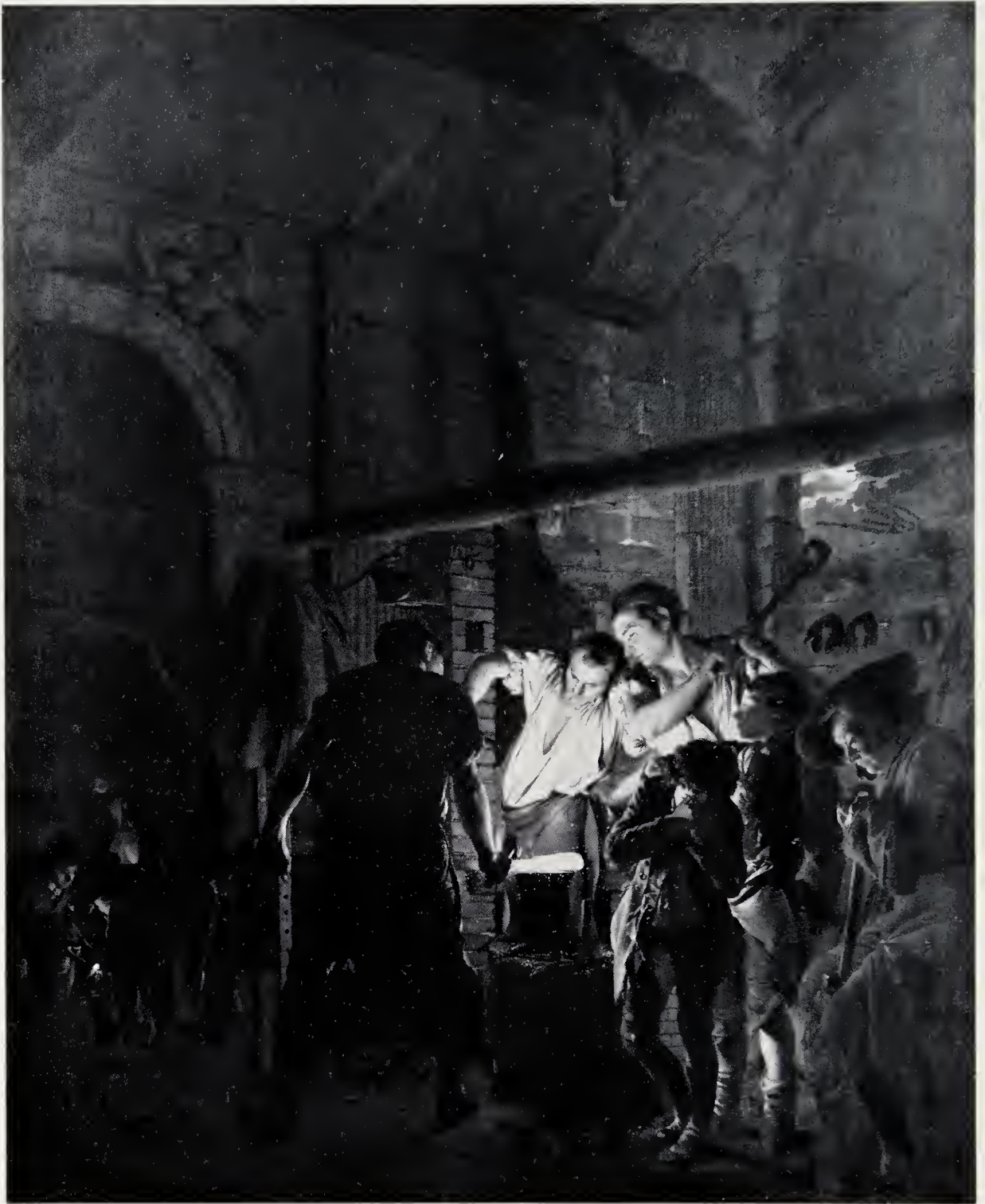


71. WEST *Cyrus liberating the family of Astyages* 1773

41 × 54

Kensington Palace

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82. WRIGHT *A blacksmith's shop* 1771

Royal College of Surgeons of England (Down House)

50½ × 41



83. WRIGHT *A cavern, evening* 1774

40 × 50

Smith College Museum of Art, Northampton, Mass.



85. ZOFFANY *John, 14th Lord Willoughby de Broke, and his family*
Lord Willoughby de Broke

39½ × 49½



84. ZOFFANY *A scene from 'Love in a Village'*
Detroit Institute of Arts

40 × 50



86. ZOFFANY *Judge Suctonius Grant Heatly with his sister, Temperance*
Springfield Museum of Fine Arts, Mass.

39½ × 44½



53. REYNOLDS *Caricature group* 1751
Rhode Island School of Design

24 $\frac{3}{4}$ × 19



54. REYNOLDS *Lady Caroline Keppel*
The Earl of Iveagh

$28\frac{3}{4} \times 24\frac{1}{2}$



56. REYNOLDS *David Garrick as 'Kitely'* 1768

30 $\frac{1}{4}$ × 25

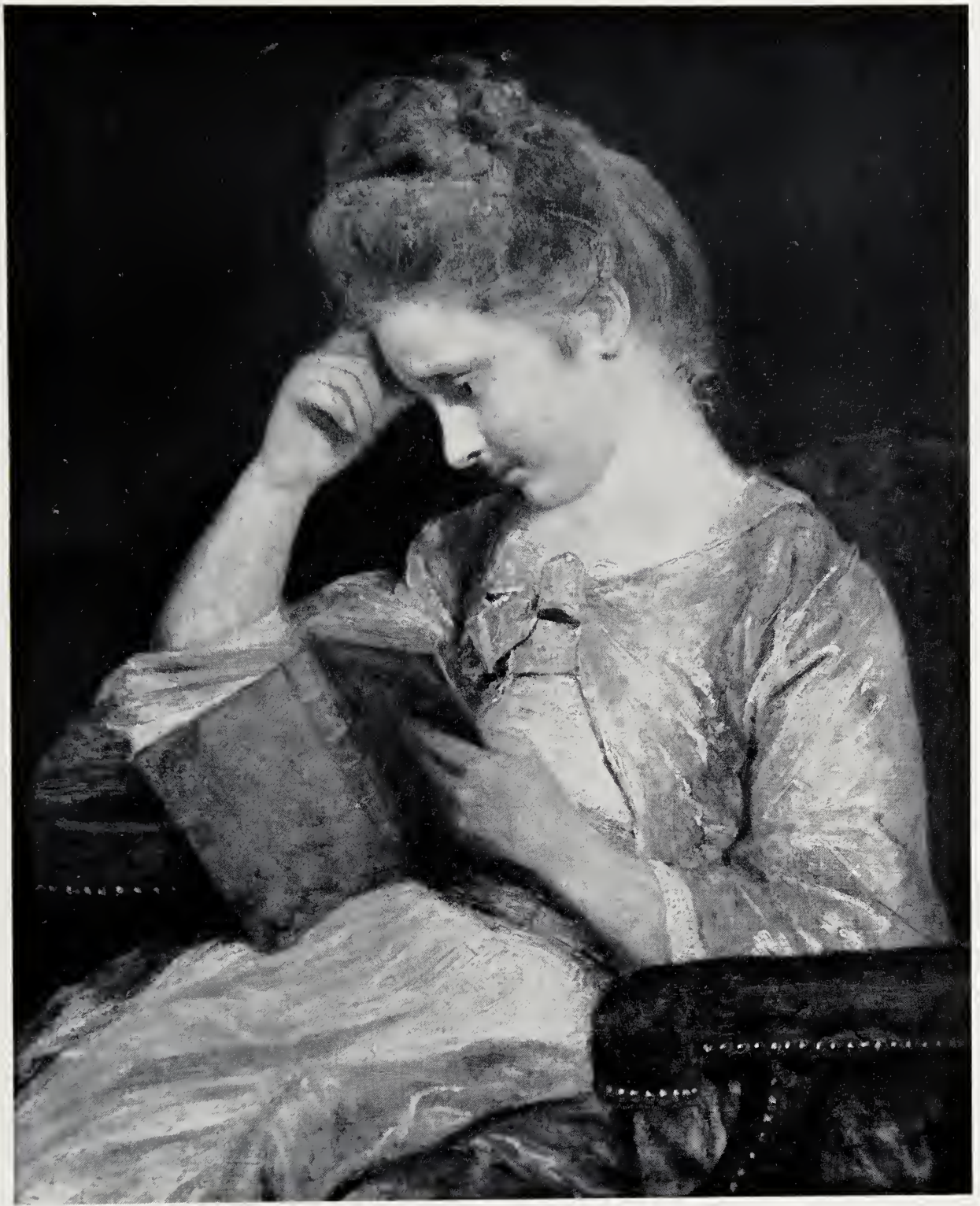
Windsor Castle

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59. REYNOLDS *Lady Caroline Scott* 1777
Duke of Buccleuch

55½ × 44



57. REYNOLDS *Miss Theophila Palmer* 1771
Trustees of Lord Hillingdon

29 × 24½



60. REYNOLDS *Colonel Banastre Tarleton* 1782
National Gallery, London

87 × 57



58. REYNOLDS *Joanna Leigh, Mrs R. B. Lloyd* 1776
Lord Rothschild

93 × 57



55. REYNOLDS *Cornet Nehemiah Winter, 11th Dragoons*
Southampton Art Gallery

44 × 54



22. GAVIN HAMILTON *Dr John Moore, the 8th Duke of Hamilton and
Ensign Moore 1775-77*
The Duke of Hamilton

71¼ × 56½



2. COPLEY *Brook Watson and the shark*

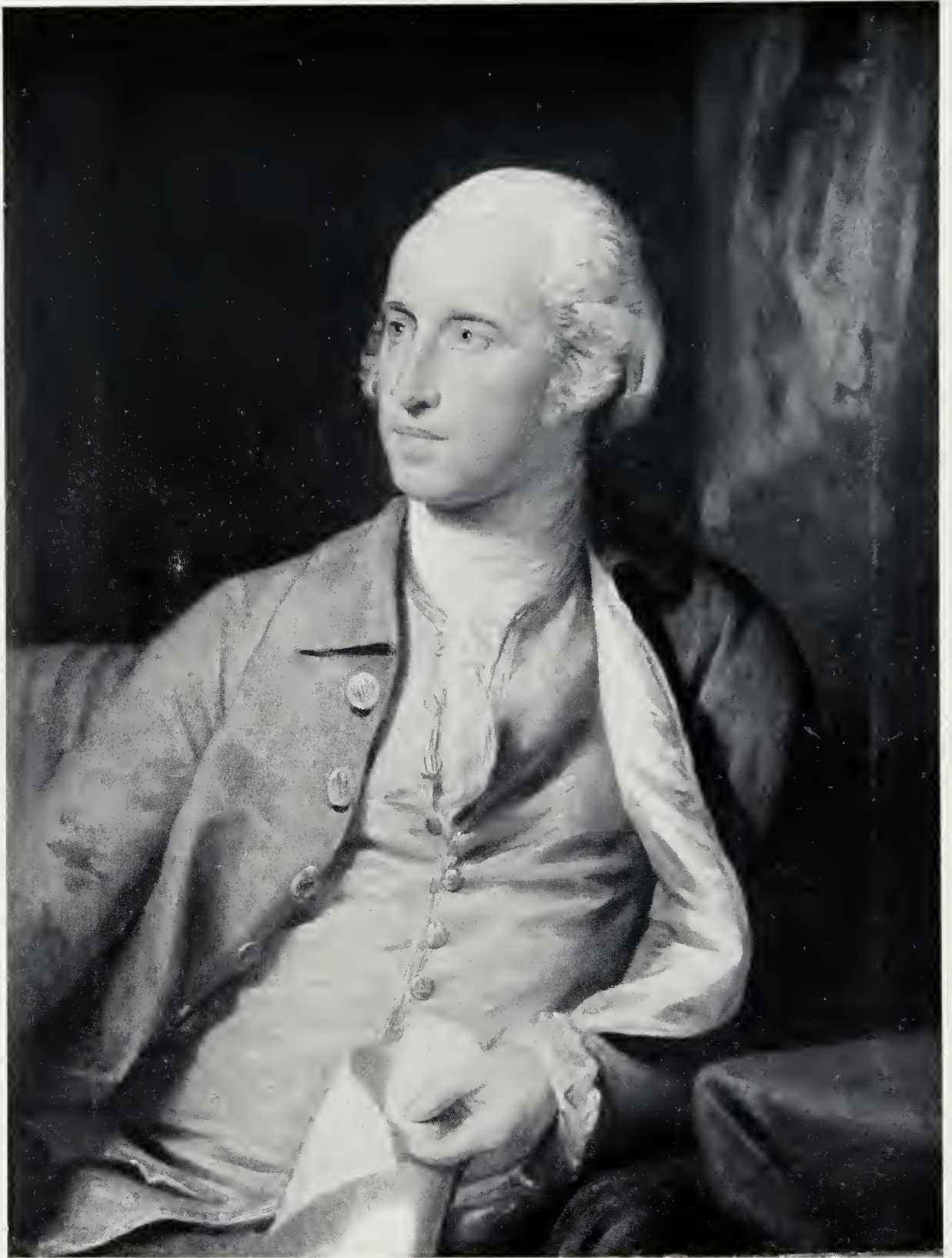
20½ × 24

The Metropolitan Museum, New York



3. COPLEY *Thomas Lane and his sister Harriet*
The Museum of Fine Arts, Boston

47×59



65. STUART *Benjamin West, P.R.A.*

36 × 28

Tate Gallery



66. STUART *John Singleton Copley*

National Portrait Gallery

$26\frac{1}{2} \times 22\frac{1}{4}$



37. HOPPNER *The Morton children* 1795
Lord Rothschild

61½ × 49¼



36. HOPPNER *Princess Mary* 1785

36×25

Windsor Castle

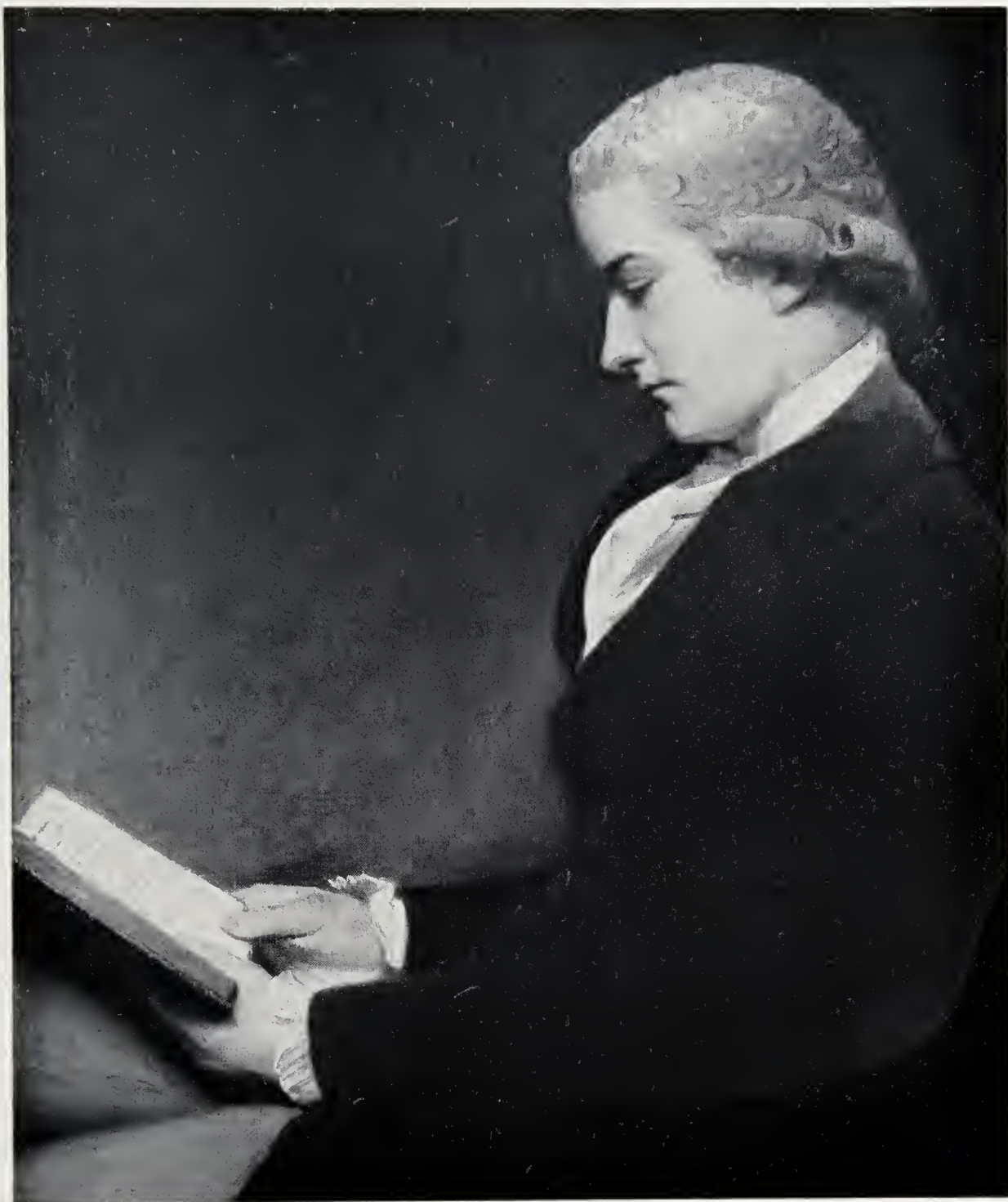
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45. OPIE *Lloyd Kenyon, 1st Baron Kenyon* 1789
Lord Kenyon

50½ × 40½



62. ROMNEY *Samuel Whitbread* 1781
Provost and Fellows of Eton College

32 × 28



72. WHEATLEY *Mr Howard offering relief to prisoners* 1787
Earl of Harrowby

41 × 51



44. MORLAND *Hunting scene: a fall*

Victoria and Albert Museum

9½ / 11½



42. MORLAND *The soldier's departure* 1789
Lady Lever Art Gallery, Port Sunlight

12 × 10



43. MORLAND *Barn with pigs*
City of Nottingham Art Gallery

$11\frac{5}{8} \times 14\frac{7}{8}$



47. RAEBURN *The Archers*

Trustees of the late Viscount Novar

39 × 48½



48. RAEBURN *Mrs James Campbell*

30 × 25

Colonel P. M. Thomas



40. LAWRENCE *Mrs Francis Gregg and her son George*
Cincinnati Art Museum

50 × 40

TRENT UNIVERSITY



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THE MONTREAL MUSEUM OF FINE ARTS

THE NATIONAL GALLERY OF CANADA

THE ART GALLERY OF TORONTO

THE TOLEDO MUSEUM OF ART

1957-1958